

MAY 22, 1954

MOTION PICTURE HERALD

*TOA and Allied Leaders
Ready to Discuss British
World Exhibitor Alliance*

IN PRODUCT DIGEST:

**RELEASE CHART DATA
ON PRINTS & SOUND**

REVIEWS (In Product Digest): SECRET OF THE INCAS, HELL BELOW ZERO, DRUMS ACROSS THE RIVER, VICTORY AT SEA, SILVER LODE, BLACK HORSE CANYON, THE SARACEN BLADE, DIRTY HANDS, ANA-TA-HAN, SEN-SUALITA, THE MOMENT OF TRUTH

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M-G-M BOXOFFICESCOPE

"I've been
using it
for 30
years!"



THEY
HAVEN'T
INVENTED
ANYTHING
BETTER
YET!

On this page and the next
we show the wide range of
M-G-M showmanship. Just a
few of many attractions
current and coming from the
Busiest Studio on the Coast!



The New Sensation of the Nation! "EXECUTIVE SUITE"

M-G-M presents "EXECUTIVE SUITE" starring William Holden • June Allyson • Barbara Stanwyck • Fredric March • Walter Pidgeon • Shelley Winters • Paul Douglas • Louis Calhern • with Dean Jagger • Nina Foch • Tim Considine • Screen Play by Ernest Lehman • Based on the novel by Cameron Hawley • Directed by Robert Wise • Produced by John Houseman.



A Big Popular Attraction! A solid hit!

"RHAPSODY"

(Technicolor)

M-G-M presents in Color by Technicolor • "RHAPSODY" starring Elizabeth Taylor • Vittorio Gassman • John Ericson • Louis Calhern • Screen Play by Fay and Michael Kanin • Adaptation by Ruth and Augustus Goetz • Based on the novel "Maurice Guest" by Henry Handel Richardson • Music Conducted by Johnny Green • Piano Solos played by Claudio Arrau • Violin Solos played by Michael Rabin • Directed by Charles Vidor • Produced by Lawrence Weingarten.



Flash! First test engagements
playing "A" time, prove
that showmanship pays off!

M-G-M presents "PRISONER OF WAR" starring Ronald Reagan • Steve Forrest • Dewey Martin • with Oscar Homolka • Written by Allen Rivkin • Directed by Andrew Marton • Produced by Henry Berman.



Just what the title says!

"FLAME AND THE FLESH"
(Technicolor)

M-G-M presents in Color by Technicolor • Lana Turner in "FLAME AND THE FLESH" • co-starring Pier Angeli • Carlos Thompson • with Bonar Colleano • Screen Play by Helen Deutsch • Based on a novel by Auguste Bailly • Directed by Richard Brooks • Produced by Joe Pasternak.



The Cash Register Sings!

"VALLEY OF THE KINGS"
(Color)

M-G-M presents "VALLEY OF THE KINGS" starring Robert Taylor • Eleanor Parker • Carlos Thompson • with Kurt Kasznar • Victor Jory • and Samia Gamal • Written by Robert Pirosh and Karl Tunberg • Suggested by Historical Data in "Gods, Graves and Scholars" by C. W. Ceram • Photographed in Eastman Color • Print by Technicolor. Directed by Robert Pirosh.



Thrills of the
Navy Jet Pilots!

**"MEN OF THE
FIGHTING
LADY" (Color)**

M-G-M presents "MEN OF THE FIGHTING LADY" starring Van Johnson • Walter Pidgeon • Louis Calhern • Dewey Martin • Keenan Wynn • Frank Lovejoy • Screen Play by Art Cohn • Based on James A. Michener's "Forgotten Heroes of Korea" and Comdr. Harry A. Burns' "Case of the Blind Pilot" • Photographed in Ansco Color • Print by Technicolor • Directed by Andrew Marton • Produced by Henry Berman.



Still the Hit
of N. Y.!

Lili

(Technicolor)

Repeat bookings
terrific everywhere!

M-G-M presents in Color by Technicolor • "LILI" starring Leslie Caron • Mel Ferrer • Jean Pierre Aumont with Zsa Zsa Gabor • Kurt Kasznar • Screen Play by Helen Deutsch • Based on a story by Paul Gallico • Directed by Charles Walters • Produced by Edwin H. Knopf



The Next Big M-G-M Musical!

"THE STUDENT PRINCE"
(CinemaScope — Color)

M-G-M presents in CinemaScope • "THE STUDENT PRINCE" starring Ann Blyth • Edmund Purdom • John Ericson • Louis Calhern with Edmund Gwenn • S. Z. "Cuddles" Sakall • Betta St. John • John Williams • Evelyn Varden • and The Singing Voice of Mario Lanza • Written for the Screen by William Ludwig and Sonya Levien • Music from "The Student Prince" by Sigmund Romberg • Color by Ansco • Directed by Richard Thorpe • Produced by Joe Pasternak.



BIG, NEW, M-G-M PROPERTIES!

Just added to Leo's Treasure Chest
for future production:

"TEAHOUSE OF THE AUGUST MOON"

Current famed stage hit by John Patrick

"THE FEMALE" Top best seller by Paul Wellman

"MARY ANNE" by Daphne du Maurier, top popular novelist

—And many more!

WILLIAM A. WELLMAN'S

THE

HIGH

AND

THE

MIGHT

MAY
strictly a
night-time
woman!

NELL still
burning with
honeymoon
fever!

DAN
who had
used up his
nine lives,
and was
starting
on ten!

SALLY
who
lived
in a
world
of
whistles!

IN WARNERCOLOR AND STEREOPHONIC SOUND



**JOHN
WAYNE**



**CLAIRE
TREVOR**



**LARAIN
DAY**



**ROBERT
STACK**



**JAN
STERLING**



No. 1 Male Star in new 'Woman's Home Companion' Annual Movie Poll.

WITH PAUL KELLY · SIDNEY BLACKMER · AND INTRODUCING DOE AVEDON · KAREN SHARPE · JOHN SMITH Screen Play by ERNEST K. GANN Music Compos



CHRIS
a wealthy
collector--
of other
men's
wives!

LYDIA
who was
as low as
high society
could get!

They meet on an adventure
that spans the 2400 miles
from Honolulu to San Francisco
Bay. Out of this meeting of
strangers comes entertainment
history, the story of every kind
of love there is!



PHIL
HARRIS

ROBERT
NEWTON

DAVID
BRIAN

ON
THURSDAY,
MAY 27th

**WARNER
BROS.**
**BRING EVERY
POUNDING
PAGE OF THE
2-YEAR** *(It's still high
on the list!)*
**BEST-SELLER
SENSATION
TO THE
SCREEN
IN**

CINEMASCOPE

**DUAL PRE-RELEASE
PREMIERE** ★★
**AT THE
EGYPTIAN THEATRE,
★★ LOS ANGELES
AND THE
PARAMOUNT THEATRE,
★★★ SAN FRANCISCO**



and Conducted by Dimitri Tiomkin

A WAYNE-FELLOWS PRODUCTION

Directed by

WILLIAM A. WELLMAN

DISTRIBUTED BY
WARNER BROS.

**THERE'S NO
PRODUCT SHORTAGE
WHEN YOU DO BUSINESS
WITH 20TH!**

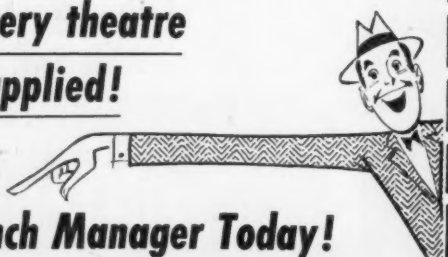
**11 in
CINEMASCOPE***

**13 in
2-D****

**2 in
3-D*****

**Enough to keep every theatre
in America well supplied!**

See your 20th Branch Manager Today!



The Robe • color by Technicolor
How To Marry A Millionaire • color by Technicolor
Beneath The 12-Mile Reef • color by Technicolor
King Of The Khyber Rifles • color by Technicolor-DeLuxe
Hell And High Water • color by Technicolor
New Faces • in Glorious Color
Night People • color by Technicolor
Prince Valiant • color by Technicolor
River Of No Return • color by Technicolor
3 Coins In The Fountain • color by DeLuxe
Demetrius and The Gladiators • color by Technicolor

The Raid • print by Technicolor
The Rocket Man
Gorilla At Large • color by Technicolor
The Siege At Red River • color by Technicolor
Man In The Attic
Racing Blood • Supercinecolor
Man Crazy
Miss Robin Crusoe • Pathecolor
Thy Neighbor's Wife
Inferno • color by Technicolor
Vicki
A Blueprint For Murder
Sailor Of The King

Inferno • color by Technicolor
Gorilla At Large • color by Technicolor

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 195, No. 8

May 22, 1954



Print Happy!

HOLLYWOOD product is currently available (or soon to be available when processing now in progress is completed) in the following fourteen combinations:

Standard print—standard sound
Standard print—separate stereophonic sound print
Standard print—separate stereophonic sound print; effects on optical track with picture
3-D—two print system
3-D—single print system
3-D—two print system with separate stereophonic sound print
CinemaScope—4-track stereophonic sound
CinemaScope—single optical sound track
CinemaScope—Perspecta directional sound
CinemaScope—single track magnetic
CinemaScope—reduced to standard "2-D" print
VistaVision—Perspecta sound
VistaVision printed in SuperScope—Perspecta sound
SuperScope print of standard picture

The Italians have a word for a situation like this. It is BASTA. The meaning—THAT'S ENOUGH!



World Exhibitor Organization

JUST as the impact of the new techniques and present sales policies have tended to eliminate differences between the two major exhibitor organizations in the United States so also current conditions have promoted a sense of common cause among exhibitors throughout the world.

Stereophonic sound, wide screen, 3-D and television are among the problems which are of concern to showmen everywhere. Exhibitors of all nations always have had much in common because the life blood for most of them has been the wares produced in Hollywood. Pre-occupation with the difficulties of introducing the new techniques has done much to strengthen the common bond.

Exhibitors abroad have been keeping in close touch with developments in the industry in the United States. There has been an unusual number of foreign visitors at various of the studios and theatre demonstrations of new techniques. In over eighty countries each week subscribers of The HERALD read what is going on here. Moreover, some influential American showmen have been journeying overseas, particularly to Europe. Often such trips turned out to be a "busman's holiday" because the American travelers became wrapped up with exhibitors' local problems, fascinated because of their resemblance to matters at home.

Therefore it should not be surprising that efforts have been launched looking to the establishment of a formal international alliance of exhibitor organizations. The project is being sponsored by the Cinematograph Exhibitors Association of Britain. The goal is a working arrangement between the CEA on the one hand and Allied and TOA on the other. Purposes of the cooperative effort are to seek coordinated activity on new techniques and to alleviate, if possible, the product shortage.

An international alliance of exhibitor organizations would be a constructive force if it served no other end than encouraging exhibitors everywhere to view their problems and those of the industry from the broadest point of view.



New Release Chart Service

COMMENCING with this issue The Release Chart in the Product Digest section of The HERALD will include data indicating new techniques in which pictures have been made and the types of sound prints currently being made available. At a glance the reader will be able to determine whether a picture was filmed in CinemaScope, 3-D, VistaVision or other system and whether it is available in four-track magnetic sound, separate magnetic stereophonic sound, Perspecta directional optical sound, single-track magnetic or single-track optical.

This additional information is required now by a number of exhibitors. All will need it as soon as releases in the new techniques and diverse sounds become more numerous. The special data on systems and sounds will be revised weekly based on information supplied by the distributors.

Only a little over a year ago motion pictures were exhibited in only one standard of screen and sound; now there are available many different combinations of projection system and types of sound. The day of complete standardization, if it ever is to come, is still far in the future. Meanwhile, The HERALD will continue to do its part in clarifying the situation and in serving its readers.



Q The American Association for the Advancement of Science was recently informed by a Boston doctor that the most common "psychosomatic illness of our times is money-sickness." That only goes to give more weight to the old axiom, "Money is the root of all evil." So when exhibitors, producers and distributors think they have "the virus" it may simply be "money sickness." The doctor did not prescribe a cure.

—Martin Quigley, Jr.

Letters to the Herald

Far-Sighted Skouras

TO THE EDITOR:

Believing that we have one of the smallest theatres in the United States (360 seats) with a CinemaScope installation, I thought that I would pass on the following information.

We have just finished playing "The Robe" in the Alki theatre, Wilbur, Washington (population 1,044), for seven days to a gross of \$1,394. This is the first time any picture has ever played a week in this situation, and it broke every existing record of any feature or combination of features in this house. Business was 560 per cent above our normal week's business, and the last day exceeded each of the first three days on the picture.

With regard to stereophonic sound, I feel that it is a definite must in theatres, both large and small, in adding to the impact of a CinemaScope presentation. In fact, I believe that it is actually more effective in a house such as mine due to the intimacy of a small theatre. I now have every available CinemaScope feature dated, and am looking forward to a very successful year for the Alki theatre.

May I add my thanks at this time to Spyros Skouras and the 20th Century-Fox organization for being so far-sighted in a critical period in bringing forth a process such as this to entice the patrons back to the theatres.—E. C. RETTKOWSKI, Alki Theatre, Wilbur, Wash.

Irreparable Damage

TO THE EDITOR:

Amen to the letter written by the Virginia Theatre Manager on that horrible Hollywood sex article in "Esquire." I read the article in a barber shop while waiting to get a haircut. How many other customers read it makes no difference. The harm has been done, with irreparable damage to our business, and again as always happens when repulsive things about Hollywood appears, the theatres will be the ones to get it in the neck from all civic groups, the ministers and possible even the newspapers.

Your editorial on the subject was fine, but again, the damage has been done.

What does Hollywood plan to do about it? Kick the said Mr. Hecht out which should happen, or will they just tell him he's been a bad boy and to go ahead and write them a story which will make a movie which will get them some money and all will be forgiven?

It's just like some of the stars who have brought disgrace on the business and are still in the business, and it all adds up to money, greed. The exhibitors seem to be the only ones to control such a situation, but here again you have greedy exhibitors too.

If all the exhibitors would refuse to play

a movie, the story of which was written by Ben Hecht, the movie would not be produced. Mr. Hecht would be out of business as a writer of stories for the motion picture industry.

It seems that in this land there ought to be laws to protect a business such as ours from such unscrupulous beings as Hecht. It takes all sorts of sordid people to make a world, along with the decent human beings. What a pity sex-minded Hecht can't be dealt with properly.

"Esquire" magazine too is just as much to blame for publishing such tripe. Decent advertisers should refuse to advertise in a magazine which publishes such trash about a great industry.

I was told plenty about the Hecht article by our newspaper publishers today when I paid a visit to the papers. And at a time when all those nice ads are appearing in "Editor and Publisher" and when all along on the local level we have been trying to sell Hollywood and the movies more than ever to our editors.

I'm clipping your editorial to answer further comment on the article but I'm afraid much damage has been done.—Georgia Theatre Manager.

Deserved Tribute

TO THE EDITOR:

I have come to the conclusion that theatre owners and managers can be some of the nicest people in the world and probably never ever get the thanks and recognition they deserve.

One recent evening I was locked out of my apartment and not being able to get assistance from the local police or fire department or neighbors I happened to think of the local theatre, the Beverly, 823 Third Avenue, New York City. Mr. Harold Raymond, owner and manager of the theatre, himself came to my assistance and got his marquee ladder and aided me in my re-entrance.

I certainly feel this was beyond the call of ordinary neighborly assistance and certainly was convinced of the very good neighbors and fine members of the community theatre managers are.

I would very much appreciate your printing this letter as a tribute to the kindness and consideration of theatre managers who are sometimes forgotten, and as the only way I can begin to thank Mr. Raymond beyond a letter.

Thank you very much.—EDMUND M. TATE, New York City.

Rentals

TO THE EDITOR:

Is it right for company salesmen to ask higher rentals and percentage now that the tax repeal is finished?—West Va. Exhibitor.

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On the Horizon

THE statute of limitations may not apply in any instance, whether three, five, or seven years, as argued recently in Congress, if a ruling by Federal Judge Harry Westover in Los Angeles Federal Court has any force. Judge Westover, considering a suit brought by Lorraine Valuskis against Loew's and other distributors for allegedly denying her product and forcing her to sell her theatre in 1940, denied defendants' motions for dismissal because of the statute of limitations. He ruled that the 1940 Government anti-trust suit consent decree was a "stop gap" measure—and that all during the period 1940-45 after which final entries were made, the case was merely pending.

► The left-oriented "Salt of the Earth" which was cancelled out of a scheduled first Chicago run by the Hyde Park theatre because of alleged "outside pressures" has been booked into the Cinema Annex for its Chicago premiere May 28. The theatre has been featuring foreign films, mostly Russian, the past few months and previously had an Italian film policy. In the wake of the cancelled booking a suit has been filed against the Hyde Park in Circuit Court of Cook County, by Independent Producers Co., Inc. seeking \$25,000 damages.

► Motion Picture Association president Eric Johnson's recent annual report emphasizing the continuing importance of overseas earnings also points up the importance to the industry of the coming Senate Finance Committee decision on foreign income in the technical tax bill. The committee must decide whether to give the film industry the same preferential treatment the House-passed bill gives other industries.

► There may be some in the industry who do not know that the Council of Motion Picture Organizations has been advertising the industry as a whole—its problems, and its philosophies—in that newspaper man's magazine, "Editor and Publisher." Herman Robbins, president

of National Screen Service, wants everyone to know how very good those ads have been. This week he began distributing, gratis, through his company, a brochure, containing the first eight of the ads. He will collect and similarly publish ensuing ads. He also stated publicly: "I believe these advertisements are one of the finest things the industry has done for its public relations. . . ."

► The siege of Dien Bien Phu has pre-sold any new picture about parachutists. Last week, Warners announced it would make "Jump Into Hell," which it said will be about the war in Indo-China. It will have "top priority" and a top cast, Jack L. Warner said.

► A column called "Why Grow Old" by Josephine Lowman in the New York "Post" hails Ralph Stolk-in of Chicago for having the "enthusiasm, energy, capacity for hard work and vision" which prolong youth. "How else," says Miss Lowman, "could he, at the age of 36, head an empire of enterprises which runs far into the millions, when he began a decade ago with a borrowed \$15,000." Mr. Stolk-in's press notices have changed. A year and a half ago it was a bad press that was instrumental in dissolving the deal by which, as purchaser of Howard Hughes' stock in RKO, he became president of that company.

► Official figures released in West Germany last week indicate an upward trend in the popularity of motion pictures—in general and American productions in particular. There are now a total of 5,200 houses in the Western Zone as compared with 4,625 in 1951. Most recently popular American films were "Gone With the Wind," "From Here to Eternity" and "Roman Holiday," with German subtitles.

► A scheduled forum in Memphis on censorship has been cancelled because no one, not even Lloyd T. Binford, will tackle Arthur Garfield Hays in a debate. The noted New York lawyer was to speak against city censorship June 7 in Memphis at the Public Affairs Forum. Bailey Brown, chairman of the forum, said Mr. Binford was first asked to appear on the program as Mr. Hays' opponent but "after some reflection declined." Mr. Binford is chairman of the Memphis censorship board. Mr. Brown then asked several members of the Memphis city legal staff to defend censorship but all declined.

► The Tushinsky Brothers, Joseph and Irving, this week announced that the first West Coast demonstration of their SuperScope process, set for next Tuesday at the Wiltern theatre in Los Angeles, will be highlighted by what they call a "startling innovation."

► Justice Department and Senate Small Business Committee officials are not expected to be represented at the forthcoming industry arbitration conference. Both have been notified of the meeting, but not formally invited to send observers to watch first hand.

► Exhibitors who were planning to take advantage of the faster depreciation allowed in the new tax bill need not worry over the delays the bill is encountering in the Senate. It's sure to pass, and the depreciation changes will be retroactive to January 1, 1954.

► Now it's a pre-release of a re-release. Universal is bringing back its "The Egg and I" in July. However, in the Omaha and Des Moines area, it will have on May 27 a saturation "pre-re-release World Premiere."

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This week in pictures

THE WELCOME BANNER greeted the delegates from the two southern states as they first convened for luncheon at the Hotel Biltmore, in Atlanta.



THESE ARE THE PRESIDENTS, at the final officers' installation banquet: J. H. "Tommy" Thompson of the Georgia group, and Dick Kennedy, Alabama president.

Mr. Thompson, whose term will be his eighth, poses with convention guests Herman Talmadge, Georgia Governor; Frances Langford, and exhibitor Nat Williams.



IN THE SCENE at the Atlanta registration desk: Fred McLendon, Ed Atkinson, Robert Wilby, Russ Gaas, Margrite Stith, E. Caascallen, and Ed Watson.



EXHIBITORS

MET last week in the South and in the North, discussing, arguing, socializing. Left, scenes from the Atlanta meeting of the MPTO units of Georgia and Alabama; below, right, scenes from the Minneapolis meeting of the North Central Allied.

ALLIED PERSONALITIES: below, producer Hal Makelim and exhibitor John Wolfberg, seated, with exhibitors Al Lee, George Granstrom; bottom, Minneapolis exhibitor Ted Menn and president Benny Berger flank National Allied counsel Abram F. Myers.





MELVIN L. GOLD, who had directed National Screen Service advertising, publicity, and television activities, resigned this week and will shortly open his own television production agency in New York. He was 11 years at NSS.

THE INTERVIEW at the right was at the 20th-Fox home office in New York last week, and its subject was the visiting Malayan theatre tycoon, Loke Wan Tho. Mr. Loke, who owns about 30 theatres, among them the most modern, spoke highly of his host's specialty, CinemaScope. He is on world tour, next stop London.



by the Herald



THE PERAKOS FAMILY is doing things these days in a big way. They opened their Plainville, Conn., Drive-In the other day with a 116-foot wide screen, possibly the biggest yet. In array above at the affair are John Perakos, newspaper man Allen M. Widem, Peter and Sperie Perakos, and Max Birnbaum of Warners and Max Hoffman of Perakos Theatres. Warners' CinemaScoped "The Command" opened the house.



HERMAN KASS, who has been coordinating field exploitation men for Universal since March, 1953, has been named eastern exploitation manager. This is a new post, in the New York home office. Mr. Kass joined the firm in 1944.



"THE SPELL OF IRELAND" is upon them. Co-producer Daniel Devlin poses at the Baronet Theatre, New York, opening, with Mrs. John McCormack, widow of the late, renowned Irish tenor. The picture has been crowding them in for such totals as a first week \$14,292.

THE MOTION PICTURE BOOKERS CLUB of New York on Monday held one of its largest luncheons, in a tribute to Alex Arnswalder, 20th-Fox New York sales manager. As circuit owner Harry Brandt and 20th-Fox branch manager Abe Dickstein, right, watch, club president Sam Einhorn presents a plaque (for "loyalty and leadership" to Mr. Arnswalder, right).

by the Herald





NORMAN RYDGE, chairman of the board of Greater Union Theatres, Australian circuit, has been visiting old business friends in New York. Universal, whose product he also distributes, was one of many of his hosts. The scene at the left is at the luncheon the company tendered him last week. Among those in the picture in addition to Mr. Rydge, are Jack Dobbin, Ray Miles, Ray Moon, Americo Aboaf, Charles J. Feldman, Ben Cihn, James Franey, Joseph Mazer, Norman Gluck, Irving Weiss, Fortunat Baronat, Ben Lorber, Captain Harold Auten, Adolph Schimel, Eugene Walsh, Al Lowe, and Richard Davis.



PETE SMITH, shown holding his Academy Honorary Award for "witty and pungent observations on the American scene", will be in the public eye considerably longer than his retirement indicates. MGM has ten new Pete Smiths, and many current ones.



LUNCHEON at Paramount's studio, for A. E. "Dick" Harmel, general manager of South Africa's Schlesinger Enterprises. His hosts are executive producer Don Hartman, left, and vice-president Y. Frank Freeman, right.



LAWRENCE J. BURKE, manager of the Capitol, Pittsfield, Mass., "Topped the Score for '54". A district winner of the New England Theatres' managerial contest, he receives his cash prize from Martin J. Mullin, circuit president, right, at a Boston luncheon.



by the Herald

DR. PATRICK A. McNALLY, the chief barker of the Irish Variety Club and a director of the Amalgamated Cinemas circuit, spent part of a day with us last week, at our New York office.

INTERNATIONAL GROUP OF EXHIBITORS URGED

Alliance of Organizations Suggested by British to Meet Problems

by PETER BURNUP

LONDON: An international alliance of exhibitor organizations permitting them to take unilateral action toward the solution of important problems common to exhibitors everywhere is projected here by the Cinematograph Exhibitors Association.

Designed to deal with such matters as sales and exhibition policies for pictures produced in the new processes and production policies which result in the shortage of films, the C.E.A. proposes to put the plan to the test immediately.

Concern Growing Over "Shortage"

Exhibitors here are growing increasingly concerned over a shortage of product, due, as they allege, to sale conditions imposed by CinemaScope producers. At this week's meeting, a resolution was adopted demanding that conventional prints be available on all films offered to the trade. The resolution will be sent to exhibitor associations throughout the world, including those in the U. S., soliciting their support.

Other indications of the continuing and intensive resistance to the new marketing policies are to be seen in CEA's technical adviser Leslie Knopp's statement that an anamorphic lens should be marketed at considerably less than the current price of £650 and that it is doubtful in his (Leslie Knopp's) opinion whether the present form of anamorphic lens will be the lens of the future.

Believes Tushinsky Lens Will Be Adopted

Dr. Knopp, incidentally, gave an unexpected boost to the Tushinsky lens at the CEA meeting. He had been asked the question of the lens' relation to the standard aspect ratio proposed in this country and now in the rest of Europe.

He replied that he felt the Tushinsky system would be generally adopted for economic reasons. He thought it would be advisable for exhibitors to adhere to the recommendation of 1:65 to 1 for the time being and perhaps during the next six months or so the position with regard to aspect ratios and the types of lenses involved would be clarified. Ninety-four per cent of the theatres in this country could accept this ratio without alterations to the proscenium, Dr. Knopp declared.

The Knopp reference to developments "during the next six months" was accepted by the meeting as particularly significant. Exhibitors generally are coming round to

TOA, ALLIED LEADERS GREET ALLIANCE PLAN WARMLY

Top executives of both Theatre Owners of America and the Allied States Association received with interest this week's report from The HERALD's London correspondent that the Cinematograph Exhibitors Association was planning preliminary moves towards an international alliance of exhibitor associations.

Ben Marcus, president of Allied, said in Milwaukee Wednesday, "naturally we are very much interested in the proposal of the British exhibitors' organization. We suggest that a conference be held with all exhibitor organizations represented to arrive at a common solution so that a committee may discuss problems of the new techniques with producers and sales policies with the distributors." Mr. Marcus' first choice for the site of such conference is Hollywood, to be near the American center of production. He indicated he felt much good could be accomplished by exhibitor leaders from the United States, Britain and other leading countries sitting around a table. He hopes it will be possible some kind of standardized system will be worked out and that ways and means will be found to alleviate the product shortage.

Walter Reade, Jr., president of Theatre Owners of America, at mid-week said that such an alliance, the purpose of which would be to present united exhibitor resistance to various sales and exhibition policies, would be a "continuation of what most progressive, thoughtful exhibitors have been doing for a long time."

"The world is shrinking," said the TOA chief, "and such an alliance is inevitable." He said that although the specific problem which had prompted the CEA plan—the request that standard versions of CinemaScope films be made available—might be rendered academic by distributor compliance, an

international alliance would prepare exhibitors for any problems which might appear in the future. He added that he had not yet been approached on this latest British move.

In Washington Wednesday, Abram F. Myers, general counsel for Allied States, said he had found the CEA to be a "well-organized, effective association," and that he believed Allied would be glad to cooperate with the British outfit "whenever it appeared to be feasible."

Mr. Myers said he had personally been in correspondence with the British organization and had suggested they exchange information on matters of common interest. He added he had been moved to do that when he had read a trade paper account of the British organization's attitude toward 20th Century-Fox's former policies on stereophonic sound.

Asked whether his willingness to exchange information went as far as a willingness to enter an alliance with the British group, Mr. Myers said the British frequently use words differently from American usage and he wasn't sure how the CEA meant "alliance." If CEA means cooperation and exchange of information on mutual problems, that is one thing, Mr. Myers said. However, he declared, "if they mean a hard and fast organization, I doubt that the Allied board of directors would ever barter away to another body any part of their independence."

In New York, Harry Brandt, president of the Independent Theatre Owners Association, said that an international alliance would be a "tremendously effective body if they could get it to function." He added, however, "if exhibitors of America can't get together, how can we hopefully expect this to be successful?"

the belief that many things will be "clarified" in six months; particularly in the event of that now projected alliance between exhibitors on both sides of the Atlantic being consummated.

Following what they regard as a "climb-down" by 20th-Fox, British exhibitors are disposed to regard themselves as the leaders of a resistance movement.

Adorno Starts Drive-In

Sal Adorno, Jr., recently assistant general manager for M & D Theatres, Middletown, Conn., has begun building a \$125,000, 750-car drive-in theatre four miles from downtown Middletown. It will be called the Sal Adorno Jr., Theatre, and will have a 100-foot curved screen.

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INDUSTRY ARBITRATION SYSTEM TARGET OF NEW YORK MEETING

REPRESENTATIVES of exhibitor associations and the major distributors will meet in New York Monday at the Hotel Astor to try once again to fashion an all-industry arbitration system. At midweek, at least, the exhibitors were saying that they would enter the negotiations with no "preconceived notions" about the manner in which the problems should be approached.

However, it was understood that delegates from each of the associations will come to the meeting prepared with recommendations based on the two previous drafts of arbitration proposals which were prepared by both exhibition and distribution groups. Monday's session, at which Eric Johnston, president of the Motion Picture Association of America, will preside, are expected to last all day.

In New York to attend the meeting, Harry C. Arthur, chairman of the board of the Southern California Theatre Owners Association, this week urged each distribution representative to approach the arbitration sessions with an "open mind." Mr. Arthur also attacked competitive bidding as "one of the worst things in the industry today" and said that although film rentals cannot be arbitrated, matters having a bearing on film rentals should.

It was the lack of provision for arbitration of film rentals which led the Allied States Association board to turn down the distributors' draft last January, following the rejection by the Allied convention in November, 1952.

Theatre Owners of America will be represented at the Monday meeting by Walter Reade, president; Herman Levy, general counsel; Mitchell Wolfson, Miami, and S. H. Fabian. Representing the Independent Theatre Owners Association will be Harry Brandt, president; Julius Sanders, Abe Leff and Ray Rhone.

The Metropolitan Motion Picture Theatres Association has named Emanuel Frisch, president, and Leo Brecher and Sol Schwartz as its delegates. The Southern California group will be represented by Mr. Arthur and Albert Hanson. Claude Ezell and Robert J. O'Donnell are scheduled to be the spokesmen for the International Drive-in Theatres Association. As indicated before, Allied States will not participate.

The distributors' draft of an arbitration system, which was approved by the majors in October, 1952, was subsequently rejected by Allied at its Chicago convention in November. At that time Abram F. Myers, Allied gen-

eral counsel, listed eight "plus" factors in the plan.

They were: (1) the proposed system was "one way arbitration," i.e. it could be instituted by an exhibitor, but not by a distributor; (2) provisions for clearance; (3) protection against arbitrary refusal of a run; (4) a "partial" remedy for hardships and abuses of competitive bidding; (5) the barring of the forcing of pictures; (6) provision for the arbitration of alleged contract violations; (7) conciliation, and (8) the awarding of damages up to double damages when a deliberate intent to injure an exhibitor was found.

At the same time Mr. Myers listed as "minus factors" (1) the lack of provision for the arbitration of film rentals; (2) the authorization of two pre-release pictures per distributor per year and the fact that such pre-release engagements would be exempt from restrictions on the institution of competitive bidding; (3) the fact that bidding reforms should have been volunteered by the distributors, and (4) the limitations of the awards to double damages in contrast to the mandatory triple damages provided by the anti-trust laws and also suggested limitation to four years, a period less than the statute of limitations in some cases.

Inventor of Cinerama Dies at 68

The researcher and inventor whose persistence in pushing "peripheral perception" into an entertainment medium known as Cinerama, and who finally had a grateful industry award him an "Oscar," died at his Huntington, Long Island, home, Tuesday, aged 68, after a long illness. He was Fred Waller. Most of his life he had been an offbeat, inquisitive photographic engineer credited with some 160 inventions, the most famous of which was a gunnery trainer used by this country and Great Britain during the war.

This used the principle of "peripheral perception." Mr. Waller obtained backing from various sources and evolved the system of three cameras and a curved screen, bringing to audiences the sense of envelopment and participation.

The medium was not his only industry connection, however. For some 40 years, he was with it either as photographer, tech-

nician, or producer. He was at one time head of Paramount's special effects department. He also, as founder of Film Guild, produced a series of entertainment and historical pictures. He produced for the New York World's Fair, and also developed the Eastman Kodak Hall of Color there.

At his death, he was a director of Cinerama, Inc., a Fellow of the Society of Motion Picture and Television Engineers, a member of the International Photographers, and author of many treatises, including an article on Cinerama in "New Screen Techniques," which was published in 1953. He leaves his widow, Doris; daughter, Muriel; son, Stuart; and stepson, John P. Caron.

RKO Theatres Buying Stock

RKO Theatres last week announced its directors mailed to stockholders an invitation to tender common stock for purchase by the corporation at up to \$6.50 per share; and that the corporation was to spend up to \$5,000,000 in this pursuit.

Welsch Film to Columbia

Columbia will distribute Howard Welsch's production, "A Bullet Is Waiting," Technicolor film, with Jean Simmons, Rory Calhoun, Stephen McNally and Brian Aherne

Name Dietz to Loew's Board; Dividend Voted

Howard Dietz, vice-president in charge of advertising, publicity and exploitation of Loew's, Inc., Wednesday, May 19, was elected to the board of directors of the company to succeed William F. Rodgers, who has resigned. At the same time, the board of directors declared a regular dividend of 20 cents a share on the common stock, payable June 30, 1954, to stockholders of record June 11, 1954.

Plan Omaha Drive-In

OMAHA: William Miskell, western manager for Tristates Theatres Corporation, and veteran exhibitor Ralph Blank have announced plans to build a \$325,000 drive-in theatre on a 30-acre site in northwest Omaha, for 1,100 cars.

Hacker Opens in Hollywood

Samuel Hacker & Company, New York, public accountants, this week opened an office in West Hollywood. The company does much work for industry firms. John E. McDermott manages the new office. He was with Standard Capital, Paramount and Warners.



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THE CAINE MUTINY
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"FAME" ACHIEVEMENT AWARD



by the Herald

Presentation to Spyros P. Skouras, left, president of 20th Century-Fox Film Corp., of FAME Magazine's first annual "Achievement Award". The presentation was made by Martin Quigley of a plaque symbolizing the award and citing Mr. Skouras for "his notable contribution to the art and industry of motion pictures by the development and introduction of CinemaScope. . ."

Beckworth Corp. Names Columbia in Action

Rita Hayworth and the Beckworth Corp. in which she is a partner and owner of 450 shares, last week filed suit in New York against Columbia Pictures, seeking an accounting on the distribution of four pictures produced by Beckworth and released by Columbia and asking that the present distribution contract be declared null and void. The suit claims that Columbia violated its duties in the handling of the product and that certain liabilities were charged to Beckworth. It is charged that the plaintiffs had asked for an accounting on the domestic and foreign distribution of "The Loves of Carmen," "Affair in Trinidad," "Salome" and "Miss Sadie Thompson," but that no accounting had been made to Beckworth. The Beckworth Corp. was formed in 1947 to produce pictures for Columbia release.

Montana Theatre Unit Affiliates with TOA

GREAT FALLS, MONT.: The Montana Theatres Association voted unanimously at its two-day convention here last week to become affiliated with Theatre Owners of America, it was announced by Carl E. An-

derson, association president. The affiliation of the Montana theatremen gives TOA a total of 28 states and regional units. TOA president Walter Reade, Jr., hailed the Montana Theatres entry as "indicative of the realization and appreciation of exhibitors everywhere for unity and cooperation on the national level as well as the local level." Representing TOA at the Montana convention were Robert R. Livingston, of Lincoln, Neb., secretary, and J. J. Rosenfield of Spokane, Wash., member of the executive committee.

Sees "Robe" as Biggest Money-Maker in Australia

SYDNEY: 20th-Fox's "The Robe," in engagements at only five theatres, has outgrossed any other picture ever released in Australia, Ernest Turnbull, managing director of Hoyts Theatres, told the press. Mr. Turnbull, who also is chairman of the directors of 20th-Fox in Australia, estimated that "The Robe's" will be seen by at least one in three of Australia's population in its initial swing around the continent. He based his estimate on the fact that attendance in the first five theatre situations has totaled 1,150,273 out of a combined population of 4,288,040.

HOLDERS Vote Confidence In Skouras

The success in the launching of CinemaScope, combined with the knowledge that 20th Century-Fox's profits were substantially up in 1953 over 1952 and that profit for the first quarter in 1954 was double that of the same quarter in 1953 were factors that struck a cheering note at the company's annual stockholders meeting in New York Tuesday. It was a love feast compared with last year's meeting when a proxy fight led by Charles Green challenged the company's management headed by Spyros Skouras.

Mr. Green Tuesday took the floor to commend management on its report to the company stockholders.

Profits Increase

Mr. Skouras reported company profit for this year's first quarter at \$2,048,030 after provision of \$1,990,000 for taxes. The result compares with profit of \$1,023,965 in the first quarter of the previous year and is equal to 74 cents per share, compared with 37 cents a year ago.

The company president declared that worldwide film rentals of \$105,662,000 last year were the highest in the company's history and compared with \$93,167,000 in the preceding year, or a hike of 13.4 per cent.

Mr. Skouras told stockholders that 4,600 theatres in the U. S. and Canada are equipped for CinemaScope now, and that the company estimates 7,500 will be by September 1, and that by the end of the year 10,000 "will be able to play CinemaScope productions." He said 1,500 abroad are equipped "or to be equipped" for CinemaScope now and that an estimated 4,000 will be so equipped by the end of the year.

All directors were reelected at the meeting. They are L. Sherman Adams, Colby M. Chester, Robert L. Clarkson, Daniel O. Hastings, Robert Lehman, Kevin C. McCann, William C. Michel, B. Earl Puckett, Spyros P. Skouras and Gen. James A. Van Fleet.

Vote Extra Dividend

Mr. Skouras announced the regular 25-cent quarterly dividend and an extra dividend of 10 cents on June 26, to holders of record on June 11, duplicating the action taken in March.

Questioned about the volume of production, Mr. Skouras pointed out that with the company's \$26,000,000 cash investment in CinemaScope last year and the necessity of reducing inventory to put the company in a flexible position, a reduction of the production budget from \$45,000,000 to \$30,000,000 was necessary.

In reply to another question he said that exhibition has spent more than \$50,000,000 for CinemaScope equipment to date and that an additional \$25,000,000 will be spent.

Mr. Skouras also lauded the record of executives Al Lichtman and Charles Einfeld.

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Tanganyika



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FOX OFFERS 2-D PRINTS OF CINEMASCOPE FILMS

Modification Surprise to Many; Exhibitors Had Not Asked Full Change

Twentieth Century-Fox CinemaScope policy, the subject of an all-day forum of exhibitors at the home office two weeks ago, has been modified to an even greater extent than was previously indicated. The company this week announced that it had agreed to furnish 2-D prints of its CinemaScope product and has already ordered the equipment necessary to reduce optically the anamorphic pictures to standard size.

This came as a surprise to many industry observers who had attended the 20th-Fox forum. It seemed to be understood at that time that 20th-Fox had agreed only to furnish CinemaScope prints with three types of sound track — four-track magnetic sound, single-track magnetic and single-track optical. Indeed, there seemed to be little or no effort on the part of exhibitors at that time to get the company to release its anamorphic product in standard versions.

The revelation that the company had been "convinced" that it was depriving a number of theatres of product by insisting on anamorphic prints, came as the result of an interchange of telegrams between the 20th-Fox director of distribution, Al Lichtman, and top officials of Allied States Association, who were attending the annual convention last week of North Central Allied in Minneapolis.

In answer to criticism out of Minneapolis, Mr. Lichtman issued the following statement:

"At the exhibitor meeting last Thursday, we informed the trade that we could provide our CinemaScope product in four different versions: (1) with four-track high-fidelity magnetic directional stereophonic sound; (2) with single-track high-fidelity magnetic sound; (3) with single-track optical sound; and proper screens and anamorphic lenses or (4) in two-dimensional versions with single track optical sound, if this was the will of the majority of exhibitors.

Decided to Utilize Three Sound Systems on Films

"Very early in the meeting, it was the expression of the gathering that there was most to gain through retaining the CinemaScope process varied only by the different sound systems accompanying it.

"Following complete expression and discussion from the floor we decided to make CinemaScope productions available with the three sound systems, so that a great many

FOX ANNOUNCES 26 TO BE CINEMASCOPE

HOLLYWOOD: Twentieth Century-Fox announced here this week that it will step up production to 26 CinemaScope features for the year beginning September 1, compared with 16 in CinemaScope for the current year. Of the new 26-picture total, at least 20 will be "studio-made," according to Darryl F. Zanuck, studio chief, with the remainder coming from independent producers.

more theatres may share in the wonders of this new process.

"During the course of the meeting, however, it was stressed that there are theatres, a great many of them drive-ins, which cannot install CinemaScope profitably, and would find it a great hardship to convert.

"We pointed out that it is possible to make 2-D prints of CinemaScope pictures. These prints will not be available starting July 1, which is the date we previously announced for the first CinemaScope prints in the optional sound systems, but will be ready at a later date this year.

"It is our feeling that the vast majority of exhibitors are anxious to see CinemaScope continue in its most successful form, that is with full stereophonic sound. They have provided us with much encouragement along these lines, and their response to our meeting has resulted in hundreds of orders for CinemaScope installation, the majority of them with magnetic sound.

Cites Obligation Felt for All Nation's Exhibitors

"We do feel an obligation to every exhibitor and where there is a major difficulty in converting to CinemaScope, we are prepared to service our product in 2-D. We must repeat that to show CinemaScope in 2-D would be retrogression and add nothing to the artistic or economic advancement of the industry. But if it is the will of any exhibitor to prefer showing our pictures in 2-D, as soon as these prints can be made, we will make them available. Our laboratories have ordered machinery to optically reduce CinemaScope prints to 2-D, and they are also working night and day to make the recordings with the different sound tracks as described."

Thus, in one fell swoop, 20th-Fox seems to have relaxed its CinemaScope policy even further than MGM, which, in the week previous to the 20th-Fox forum, had announced that it would make its CinemaScope product available with either Perspecta or four-track sound. MGM has not made any commitment

so far to release standard versions of the pictures. Neither has Warners, although it has been reported that a standard version of "The Command" was shot at the same time as the CinemaScope version and could be released at any time.

The immediate result of the release of the 2-D prints of CinemaScope product, of course, will be to ease the product shortage felt most acutely by the smaller houses which have experienced a financial pinch relative to the installation of new equipment. There also are indications, however, that there will be no stampede to disregard either CinemaScope in its anamorphic form or megnetic stereophonic sound.

Claims No Slackening in CinemaScope Inquiries

The 20th-Fox office reports that there has been absolutely no letup in inquiries concerning CinemaScope equipment. Especially heavy activity has been reported by the company managers in Canada, Jacksonville, Omaha, Los Angeles, Seattle, Pittsburgh, Georgia, North Carolina, Denver and Buffalo. A good number of these inquiries, it was indicated, come from drive-ins and small houses for whom the previous sound policy provided the major re-equipment barrier.

"The industry forum," reported 20th-Fox, "has created vast trade interest. Many exhibitors are proceeding to equip their theatres with full four-track magnetic stereophonic sound; while scores of others are making arrangements to show CinemaScope in one-track magnetic sound."

Along this line, it was announced in New York this week by Max Fellerman, vice-president of Lopert Films, that arrangements have been completed to equip two first run Broadway houses, the Astor and the Victoria, with CinemaScope screens and full stereophonic sound systems, with installations scheduled to be completed and ready for use by July 1.

MGM's First in Perspecta Due at End of June

MGM also announced this week that it will have the first Perspecta sound prints of "Knights of the Round Table," its first CinemaScope production, available late in June. The first single-track magnetic and single-track optical prints from 20th-Fox are due about July 1 according to Mr. Lichtman's statement.

The week also heard the announcement of another low cost, four-channel stereophonic sound system by Motiograph. Fred C. Matthews, vice-president of the equipment firm, said that the new Motiograph system, designed for theatres of 1,000 seats or less, costs \$4,058, which includes installation costs and all necessary equipment for stereophonic reproduction.

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VistaVision Heads Around the World



PARAMOUNT SEIZED an opportunity last week, in showing its VistaVision during the Georgia and Alabama theatre owners' convention at Atlanta. In the picture above, A. W. Schwalberg, Paramount sales chief, is seen at the Loew's Grand Theatre, with friends R. B. Wilby, left, United Paramount-Wilby Theatres operating head; and Mack Jackson, right, exhibitor from Alexander City, Ala.

Barney Balaban, president of Paramount Pictures, personally presented VistaVision at its first international demonstration Thursday at the Imperial theatre in Toronto, kicking off a series of demonstrations which are being set up by the company in Europe, the Far East and Latin America.

Accompanying Mr. Balaban to Toronto was Dr. Charles Daily, Paramount studios research engineer who worked closely with research chief Loren Ryder in developing and perfecting VistaVision. The Toronto showing, like those in New York, Washington and Hollywood, featured a VistaVision reel as well as scenes from forthcoming VistaVision productions, including "White Christmas," "Three Ring Circus" and "Strategic Air Command."

Earlier this week Louis Mesenkov, of the Paramount technical staff, left Los Angeles for Tokio on the first leg of a VistaVision theatre survey tour that will include, besides

the Japanese capital, Manila, Singapore, Bombay, Sydney and Melbourne.

Frank LaGrande, Paramount home office representative, was scheduled to leave New York by plane Wednesday on a Latin American theatre survey with a view to setting up future demonstrations of Paramount's new production and screen presentation process. He will visit Mexico City, Havana, Lima, Rio de Janeiro and Caracas, returning in about two weeks to report on his findings.

Mr. Ryder, head of the Paramount technical research department, was scheduled to return to New York this week by plane from England following a VistaVision theatre survey tour that included London, Paris, Frankfurt and Rome. In each city he was to select a theatre for holding a demonstration of VistaVision for European exhibitors and other film industry representatives, newspaper writers and radio commentators.

Asks Standardization Of Frame Dimensions

Standardization of film frame dimensions on anamorphic prints has been urged by R. O. Jeffres, technical vice-president of the Drive-In Theatre Owners Association, Charlotte, N. C., in letters to Spyros Skouras, president of 20th Century-Fox Film Corporation; Loren L. Ryder, head of engineering and sound recording of Paramount; Frank E. Cahill, head of technical research of Warner Bros.; and Douglas Shearer, head of the engineering and sound department of MGM.

Mr. Jeffres points out that he is chiefly concerned about differences in specifications of anamorphic prints having single optical sound tracks. Resolution of these differences

to provide a uniform print should be undertaken, he asserts, to make it unnecessary for exhibitors to purchase projection lenses of various focal lengths.

For the same purpose Mr. Jeffres urges Paramount to change the compression-expansion rate for VistaVision prints from 1.5-to-1 to the 2-to-1 rate of CinemaScope.

With respect to the present CinemaScope multiple track prints, Mr. Jeffres suggests standardization of the present specifications developed by Earl Sponable and the technical staff of 20th Century-Fox.

Graetz Here with Film

Paul Graetz has arrived in New York from Paris and has brought with him a print of his latest production, "Monsieur Ripois."

Goldenson Sees Pickup In Quarter

A pickup in theatre business is expected in the third quarter, with the anticipated release of a number of excellent pictures, Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., declared Tuesday at the annual stockholders' meeting in New York.

The theatre admission tax reduction should also prove beneficial, he said. The second quarter is running behind last year not only because of the scarcity of pictures but also because of the continuation of the conditions which affected earnings adversely in the first quarter; namely, high film rentals, increased depreciation charges resulting from the installation of new wide screen and sound equipment, and the effects of television for the first time in smaller towns, especially in the south and midwest, he said. Mr. Goldenson did not expect that these effects of television would be as prolonged as was the case in other areas several years ago.

Mr. Goldenson said that the ABC division is looking forward to an improvement in the coming fall season with many outstanding new programs including a Walt Disney series and exclusive coverage of the NCAA college football games, as well as a continuation of many of the popular TV shows now on the network.

Mr. Goldenson stated that the company has an interest with the Walt Disney organization in the development of an unusual amusement center called "Disneyland" to be located in Southern California.

The company continues to be in a strong financial position, Mr. Goldenson said, with its cash position further strengthened by recent re-financing of some of its debt.

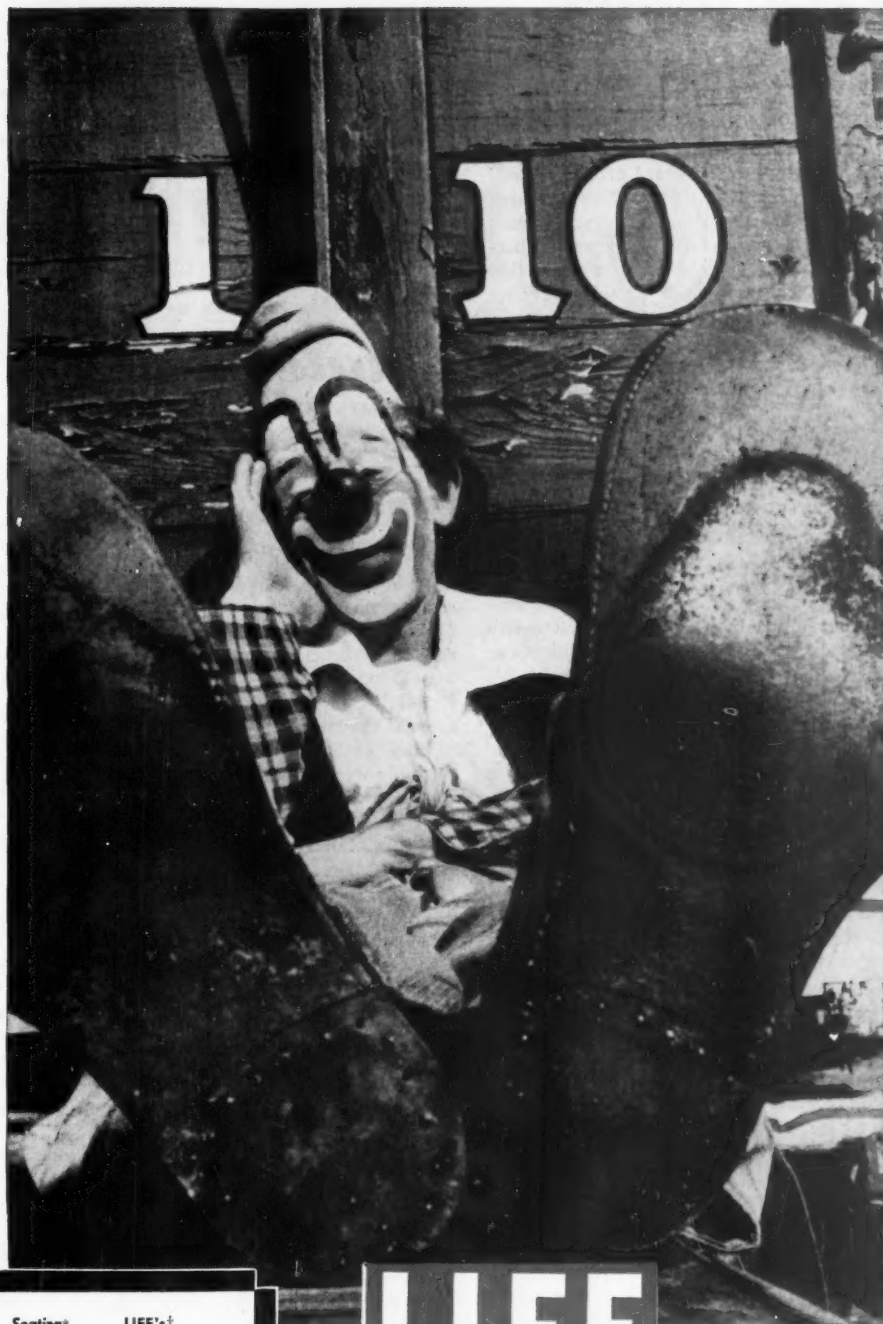
The present board of directors was re-elected for the coming year. They are: Earl E. Anderson, John Balaban, A. H. Blank, John A. Coleman, Charles T. Fisher, Jr., E. Chester Gersten, Leonard H. Goldenson, Walter W. Gross, Robert H. Hinckley, Robert L. Huffines, Jr., William T. Kilborn, Robert E. Kintner, Walter P. Marshall, Edward J. Noble, Robert H. O'Brien, Herbert Schwartz, Robert B. Wilby, Owen D. Young.

Film Activity Will Resume At Old Biograph Studios

Biograph Film Studios, Inc., a new corporation headed by Suzanne Sedlock, Thomas Ward and Roger Donoghue, has just signed a long term lease with Biograph Realty Corporation on the old Biograph studios located in the Bronx, New York. The studios, which figured prominently in the early days of the film industry, closed in 1929. The new corporation will use the property for production of motion picture and TV films.

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Grand Rapids, Mich.	23	15,447	73,340
Portland, Ore.	63	44,039	121,140
Little Rock, Ark.	17	11,502	22,450

*Source: 1954 Film Daily Year Book. †Source: LIFE Accumulative Audience in 696 Local Markets (1950), by Alfred Politz Research, Inc.

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Broidy Asks TOA Board Discussion

HOLLYWOOD: Steve Broidy, president of Allied Artists Productions, has issued an open invitation to the board of the Theatre Owners of America, when it convenes here June 17-19 to "sit down with us and discuss ways and means of breaking down the barriers that seem to exist between production and exhibition, of which president Walter Reade, Jr., recently spoke."

"The meeting of the TOA board here can turn out to be a very profitable one for all concerned," said Mr. Broidy. "The timing is just right. The present conditions call for action. The issues involved are serious and important. What's more, the industry in nearly all its phases of operation, should be the gainer if the proper approach is made to resolve the problems that the theatre owners say are confronting members of exhibition right now."

"We at Allied want to make our own kind of contribution to the hoped-for success of the exhibitor meeting here. We think it can prove to be of definite value to the board. We would like to sit down with the TOA people and talk over this whole matter of film shortage."

The Allied Artists president feels that it is necessary for the studios to make some immediate sacrifices to see that the board meeting here and the issues to be dealt with and resolved play themselves out to the satisfaction of the embattled industry. "When Mr. Reade and his 40-man board leave Hollywood June 19, at the end of the session they will have agreed that they got every kind of help possible from the studios," Mr. Broidy explained.

"If we in production, and the men running the theatres can face each other by sitting down and one telling the other what he wants, expressing his thoughts in terms that won't confuse the other, production and distribution can get some place. If so-called shortages exist elsewhere, we don't know of it here at Allied Artists," said Mr. Broidy. As he measured the output of his studio this year, thus far, he felt that no shortage of product exists. He explained that AA is keeping up a release schedule that should meet exhibitor needs.

Mr. Broidy explained that his blueprint of production also called for more big pictures this year.

Hold Americanism Dinner

HOLLYWOOD: The 12th annual Americanism Dinner co-sponsored by Charles P. Skouras was held here last Friday evening, May 14, at the Ambassador Hotel with 200 reserve officers and training corps cadets from 20 high schools in the area as guests of honor. The event was attended by 400 military, naval, civic, business and film leaders.

Three RKO Houses Set To Show Title Bout

Three theatres of the RKO Theatres circuit will have the closed circuit telecast of the heavyweight title bout on June 17 between Rocky Marciano and Ezzard Charles from the Yankee Stadium, William W. Howard, vice-president of the circuit, has announced. Arrangements have been completed with Theatre Network Television for the presentation. RKO houses which have the fight are the Albee in Cincinnati, and Keith's in Dayton with \$3, including tax, to be charged for all seats which will be reserved. The Palace in Cleveland will charge \$3.50, including tax, for a seat.

Leaders at Perspecta In London

LONDON: The audience last week at Metro's Empire theatre Perspecta demonstration was as impressive as the show itself. More than a thousand filmmen, including renters, technicians, producers and exhibitors from all parts of the country, reinforced by a considerable phalanx of Continental executives, attended.

They came filled with expectancy and certainly were not disappointed in the event. The show, they said, had been put across with showmanship plus.

Arthur Loew subsequently received the press and had a number of things to say in regard to Metro's sound-track intentions. He protested, for example, that Perspecta was no showman's gimmick or magic nostrum for show business ills. "We don't regard Perspecta as having novelty value," he said. "Exhibitors have been led to expect miracles from new sound techniques. We believe that all these developments, of which Perspecta is one, are natural progressive steps in improving picture presentation."

Perspecta demonstrations will be held, Mr. Loew said, in key centers, in association with Paramount and Warners. Negotiations are in progress with G. B. Kalee, British Thomson Houston, RCA and Westrex for the manufacture of the integrator gear here.

Durwood Wins \$1,000,000 In 8-Year-Old Suit

KANSAS CITY: Circuit operator Edward Durwood has been awarded almost \$1,000,000 in an eight-year-old legal battle with his brothers. Mr. Durwood was awarded at cost three theatres and their profits which were acquired by his brothers, Irwin and H. W. Dubinsky, while they were in Mr. Durwood's employ from 1946 to 1949. The judgment upheld a previous ruling that Durwood was the intended victim of a "conspiracy to defraud." Under a contract, the two brothers were prohibited from engaging in any other theatre business while in Durwood's employ.

"Where To Buy It"

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CHICAGO: Ed. Mikkelsen

IOWA

DES MOINES: Theatre Engineering & Installation Service

KENTUCKY

LOUISVILLE: Hadden Theatre Supply Co.

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NEW ORLEANS: Johnson Theatre Service

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BOSTON: Independent Theatre Supply

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DETROIT: M. N. Duffy Co.

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OKLAHOMA

OKLAHOMA CITY: Oklahoma Theatre Supply

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PORTLAND: B. F. Shearer Co.

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SIOUX FALLS: American Theatre Supply

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MEMPHIS: Theatre & Exhibitor Supply

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DALLAS: Hardin Theatre Supply Co.

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SALT LAKE CITY: Service Theatre Supply Co.

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SEATTLE: B. F. Shearer Co.

WASHINGTON, D. C.

R & S Theatre Supply Co.

WEST VIRGINIA

ELKINS: Veterans Electrical Service

WISCONSIN

MILWAUKEE: Theatre Equipment & Supply Co.

CANADA

MONTREAL: Perkins Electric, Ltd.
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EXCLUSIVE EXPORT

NEW YORK CITY: Streuber & La Chicotte

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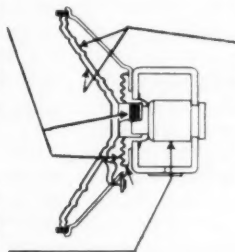
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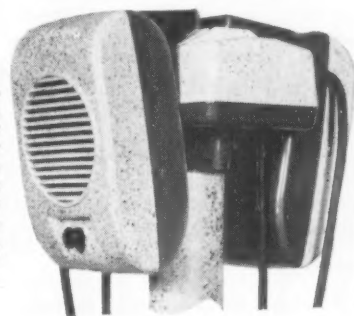
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CLAIM DECREE NOT EVIDENCE

Majors, in Denver Appeal, Say Paramount Verdict Should Have No Force

by J. A. OTTEN

WASHINGTON: Cinema Amusements, Inc., owner of the Broadway theatre in Denver, told the Supreme Court this week that lower courts were absolutely right in upholding its anti-trust suit against major distributors.

Loew's, 20th Century-Fox and RKO have appealed to the high court a decision of the Tenth Circuit Court of Appeals upholding a \$300,000 damage award against them and in favor of Cinema Amusements. Cinema charged a conspiracy to deprive it of first run films.

In appealing the case, Loew's and 20th-Fox centered their argument on a contention that the consent decrees in the Paramount case should not be admissible as evidence against the distributors in private anti-trust suits, such as this one. They claimed that the Paramount Decrees involved a general conspiracy, had nothing to do with a specific conspiracy in Denver and should not have been admitted as evidence in this case.

Cinema's reply brief, filed by former Government Anti-Trust chief Thurman Arnold, said the Paramount Decree was admitted in the Denver case only after the plaintiff "had first established by a mass of competent and credible additional evidence that the petitioners (Loew's, 20th-Fox and RKO) pursued in Denver the identical practices which had been found in the Paramount case to be the result of collusion among the petitioners and the other major distributors."

Mr. Arnold said the evidence introduced by Cinema Amusements was sufficient to sustain a verdict against the distributors even without reference to the Paramount decree. He declared the jury believed this evidence, the trial court believed it sufficient and the appeals court agreed.

Cites Crest Case

The brief filed here this week warned the court to differentiate the Denver case from the recently decided Crest case in Baltimore, where the justices sided with the distributors and ruled that the relevancy of the Paramount case was slight. The Broadway was a first caliber downtown house, whereas the Crest was six miles from the downtown area, Mr. Arnold said. Moreover, he pointed out, the Crest case involved a period long after the decision in the Paramount case, whereas the Denver

case covered at least a year and a half of the period when the Paramount case was still pending.

"In this case," Mr. Arnold declared, "Respondent's additional evidence so abundantly proved pursuit of the identical practices in the local competitive area of Denver, during a period coinciding with the nationwide conspiracy, that it would have been reversible error to exclude the Paramount decree."

MGM Offers 45 Shorts

MGM will have 45 single-reel short subjects, in addition to 104 issues of News of the Day, for release during the 12-month period starting September 1, 1954, according to William B. Zoellner, in charge of sales for short subjects and newsreels.

The list will be headed by 16 cartoons in color by Technicolor, produced by Fred C. Quimby, four of which also will be made available in CinemaScope. Additionally there will be five Technicolor Musical Gems in CinemaScope. These will include the following titles: "Merry Wives of Windsor," "Poet and Peasant," "The Jubilee Overture" and "The Thieving Magpie." The fifth subject is now in production. In most instances, exhibitors have been showing these musicals as overtures to such features as "Knights of the Round Table," "Rose Marie" and "The Student Prince."

There also will be eight Gold Medal Reprint Cartoons and six FitzPatrick TravelTalks in color by Technicolor, and 10 Pete Smith Specialties. The Travel Talks have been chosen from the list of outstanding subjects made over the years.

Reserve Decision in Jackson Park Case

CHICAGO: Hearings on the Jackson Park decree were heard here May 14 in U.S. District Court by Federal Judge Michael L. Igoe, who took the matter under advisement. Meanwhile, the Court extended the six-month moratorium of some booking phases of the decree, including the two-week limitation on first runs in B. & K. theatres, to September 13.

The motions taken under advisement were B. & K.'s for modification of the decree; the Jackson Park's counterclaim for additional damages since the decree was imposed; and B. & K.'s for dismissal of the counterclaim. Also taken under advisement were petitions for dismissal from the decree and proceedings by companies no longer operating in Illinois since divorcement has become effective, such as National Theatres.

Atlas May Buy Hughes RKO Stock

Atlas Corporation, in addition to the estimated million or more shares of RKO Pictures Corp. stock it has acquired in recent months, stands ready to purchase Howard Hughes' 1,262,120 shares and to reactivate the company for business other than motion pictures, a statement issued last Friday by Floyd B. Odum, president of Atlas, disclosed.

Discussed With Hughes

Mr. Odum said he had discussed the proposals with Mr. Hughes and that no decision has been reached, although Mr. Hughes "has indicated that he has no objection whatsoever to the continuance of RKO Pictures Corp. in business provided he is not burdened with the responsibility for its management and given the same right as he has arranged for others to receive \$6 per share for all of his stock holdings or such, if any, as he does not wish to hold."

Following is the complete text of the Odum statement:

"RKO Pictures Corp. is no longer in the motion picture business, having sold all its assets to Howard Hughes for cash equal to \$6 per share of outstanding stock. Each stockholder, other than Mr. Hughes, currently has the right to turn in his stock to the corporation and receive \$6 per share therefor.

"Atlas Corp. has been a substantial stockholder of RKO Pictures Corp. since its formation and in recent weeks has substantially increased its holdings. Atlas Corp. would prefer that RKO Pictures Corp. not be dissolved but rather that it be maintained as a going concern, using its cash to operate for a profit.

"Atlas Corp. has made such a suggestion to Howard Hughes who has indicated that he has no objection whatever to the continuance of RKO Pictures Corp. in business provided he is not burdened with the responsibility for its management and is given the same right as he has arranged for others to receive \$6 per share for all of his stockholdings or such, if any, as he does not wish to hold.

Nothing Definite Set

"Mr. Hughes and Mr. Odum have been in conversations about the two points last above mentioned although nothing has been made definite as yet with respect to such points.

"This statement is being made so that any stockholder of RKO Pictures Corp. who wishes to do so can refrain from turning in his stock for cash until he has further information as to whether RKO Pictures Corp., following its complete divorce from the motion picture business, is going to be maintained for other types of business or is going to be dissolved."

Paramount Sets Four For Summer

A. W. Schwalberg, president of Paramount Film Distributing Co., announced the release of four productions for July and August. "The showmen of the nation know their business, and when they say they need big pictures with big stars and top-grade production values to keep their theatres thriving and prospering during the summer months, Paramount is ready to cooperate," Mr. Schwalberg said.

The July-August schedule follows: The 1954 re-release of Cecil B. DeMille's Academy Award winning "The Greatest Show on Earth," in color by Technicolor starring Betty Hutton, Charlton Heston, James Stewart and Dorothy Lamour; Dena Productions' "Knock on Wood," Technicolor, with Danny Kaye and Mai Zetterling; "Living It Up," Technicolor, Dean Martin, Jerry Lewis, Janet Leigh; "About Mrs. Leslie," Shirley Booth and Robert Ryan.

"As rich with top-flight product as Paramount's summer release schedule is," Mr. Schwalberg said, "exhibitors may rest assured that there will be no lessening whatever in the grade of product which will be made available by Paramount in the months to follow. Our coast studios have been and continue to be hard at work to supply the theatres with an uninterrupted flow of truly great motion pictures.

"A glance at the list of big pictures to follow," Mr. Schwalberg said, "reveals such titles as Alfred Hitchcock's 'Rear Window,' starring James Stewart and Grace Kelly; the Technicolor spectacle, 'Ulysses,' made in Italy and the Mediterranean and starring Kirk Douglas and Silvana Mangano; 'Sabrina,' the first picture to couple in star roles the two top Academy Award winners of a preceding year—Audrey Hepburn and William Holden—and with Humphrey Bogart also starring; 'White Christmas,' in VistaVision, Technicolor, starring Bing Crosby, Danny Kaye, Rosemary Clooney and Vera-Ellen; George Pal's science-fiction epic, 'Conquest of Space'; 'The Country Girl,' starring Bing Crosby, William Holden and Grace Kelly; war dramas such as 'The Bridges at Toko-Ri' and 'Strategic Air Command,' in VistaVision, Technicolor, and many others."

Paramount Canadian Sales Force Meets

TORONTO: Paramount's Canadian division held its annual sales convention here starting Thursday, for four days. Meeting at the Royal York Hotel, the meeting was presided over by Gordon Lightstone, general manager for Canada. VistaVision was shown the assembled sales force. At the luncheon Thursday, Adolph Zukor, Paramount board chairman, was the chief speaker. A. W. Schwalberg, president of

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending May 15 were:

Albany: FROM HERE TO ETERNITY (Col.) (drive-ins).

Atlanta: FRENCH LINE (RKO) 3rd week, RIVER OF NO RETURN (20th-Fox).

Baltimore: EXECUTIVE SUITE (MGM) 2nd week, ROSE MARIE (MGM), JULIUS CAESAR (MGM).

Boston: INDISCRETION OF AN AMERICAN WIFE (Col.), RAILS INTO LARAMIE (U-I), THE MIAMI STORY (Col.) 2nd week, GENEVIEVE (U-I) 4th week, LA RONDE (Hakim) 2nd week.

Buffalo: EXECUTIVE SUITE (MGM) hold-over, MA AND PA KETTLE AT HOME (U-I), CARNIVAL STORY (RKO) hold-over, RIVER OF NO RETURN (20th-Fox) hold-over.

Chicago: PINOCCHIO (Disney-RKO, re-issue) 6th week, HEIDI (UA) 5th week.

Cincinnati: RIVER OF NO RETURN (20th-Fox), THE MOON IS BLUE (UA) 2nd week.

Cleveland: BEST YEARS OF OUR LIVES (RKO, reissue), GILBERT AND SULLIVAN (UA).

Denver: RIVER OF NO RETURN (20th-Fox), EXECUTIVE SUITE (MGM).

Detroit: EXECUTIVE SUITE (MGM), RIVER OF NO RETURN (20th-Fox), CARNIVAL STORY (RKO), NEW FACES (20th-Fox).

Hartford: PRISONER OF WAR (MGM), RIVER OF NO RETURN (20th-Fox), JUBILEE TRAIL (Rep.).

Indianapolis: CARNIVAL STORY (RKO), RHAPSODY (MGM).

Kansas City: NIGHT PEOPLE (20th-Fox), CASANOVA'S BIG NIGHT (Para.), FRENCH LINE (RKO) 3rd week.

Memphis: ELEPHANT WALK (Para.).

Miami: EXECUTIVE SUITE (MGM) 4th week.

Milwaukee: RIDE CLEAR OF DIABLO (U-I), FRENCH LINE (RKO) 4th week, IT SHOULD HAPPEN TO YOU (Col.).

Minneapolis: EXECUTIVE SUITE (MGM) hold-over, JULIUS CAESAR (MGM) hold-over, NIGHT PEOPLE (20th-Fox).

New Orleans: EXECUTIVE SUITE (MGM) 2nd week, RIVER OF NO RETURN (20th-Fox) hold-over, SHE COULDN'T SAY NO (RKO) 2nd week, MARTIN LUTHER (de Rochemont) 3rd week.

Oklahoma City: FRENCH LINE (RKO) 2nd week, PRINCE VALIANT (20th-Fox) 3rd week.

Philadelphia: ROSE MARIE (MGM), RIVER OF NO RETURN (20th-Fox).

Pittsburgh: EXECUTIVE SUITE (MGM).

Portland: RIVER OF NO RETURN (20th-Fox), EXECUTIVE SUITE (MGM) 2nd week.

Providence: ELEPHANT WALK (Para.) 2nd week, BEACHHEAD (UA).

Toronto: EXECUTIVE SUITE (MGM), PRINCE VALIANT (20th-Fox) 2nd week, THE LIVING DESERT (Disney) 8th week.

Vancouver: ELEPHANT WALK (Para.).

Washington: RIVER OF NO RETURN (20th-Fox), EXECUTIVE SUITE (MGM) 2nd week, ELEPHANT WALK (Para.), KNOCK ON WOOD (Para.) 4th week.

Paramount Film Distributing Co., and Oscar Morgan, sales manager for shorts and Paramount Newsreel, addressed the delegates. New product also was shown.

Alberta Exhibitors Ask End of Ticket Tax

TORONTO: The Province of Alberta has been asked by the Alberta Theatres Association to eliminate the amusement tax. This follows decision at the recent meeting of officers and directors in Calgary.

President of the association, A. W. Shackelford, who is Mayor of Lethbridge, said that failing the complete removal of the tax, it should be eliminated on all tickets up to 50 cents. The second course might be even better than complete removal, he suggested, since it would eliminate the possibility of municipal application. Doug Miller of Taber, one of the two vice-presidents, took the position that if the amusement tax is continued, the Provincial theatre license should be dropped, it being unfair to impose both.

It was agreed, at the suggestion of Matt

Park, a director, that the age limit for apprentices in projection be lowered from 18 to 16, since there is considerable difficulty in hiring as many as needed. Drive-ins will be invited to join the association, organized in 1943, with a fee of five cents per car. Next annual general meeting will be held in Edmonton September 20.

Set 7 Goldwyn Films Reissue Through State Rights

A group of seven Samuel Goldwyn productions has been made available for release through state rights distributors in 32 exchange cities, James A. Mulvey, president of Samuel Goldwyn Productions, Inc., announced in New York this week. The first two pictures, "The Westerner" and "Dead End," will be released under the plan this month. Other features, to be released at 30-day intervals, include "Barbary Coast," "Come and Get It," "Adventures of Marco Polo," "Nana" and "The Cowboy and the Lady." New promotional campaigns are being prepared for each of the films which are offered for re-release.

How Providence Licks Its Theatre Hoodlums

by G. FRED AIKEN

PROVIDENCE: When William J. Trambukis returned to Providence, three and a half months ago, to take over the management of Loew's State theatre, he was confronted with a problem that has been plaguing theatre owners and operators throughout the country. Vandalism and hoodlumism had been driving family and genteel patronage away from the theatre in numbers sufficient to affect grosses drastically.

Mr. Trambukis, who got his start in the theatre business in Providence, having risen from part-time usher to chief-of-service; then assistant manager in almost record-breaking time, was not wholly unfamiliar with existing conditions locally. Despite his sojourn in other cities as manager of Loew's houses, he had always kept watch on the Providence scene.

Sunday Was Dreaded

Sunday, a day that was usually looked forward to, in the past, by exhibitors, was dreaded by members of the new manager's staff; for this was the day that the juvenile delinquents, hoodlums and vandals descended on local theatres like locusts. However, it was also the most important day for many family groups, as working conditions in this textile and machinery manufacturing center had virtually set aside the Sabbath as the only possible day when all the family could get together at the same time.

In his first step in the campaign to stamp out vandalism, Mr. Trambukis shook up his entire staff. After carefully screening all employees, especially ushers, he dispensed with those who had indications of arrogance. Having been an usher years ago, he knew that many times an over-zealous or pugnacious usher could make an otherwise minor situation develop into a major scuffle.

Balcony Kept Closed

Following this, Mr. Trambukis selected from some 50 applicants, after careful investigation, 35 trainees, and they were given schooling over a two-week period. School sessions were held in the mornings, prior to opening, and at night after the end of the evening performance. The manager pulled no punches. Every trainee was given an honest and straight-forward picture of what was expected; and only those who passed the final tests with exceptional ratings could expect to be retained. After "graduation exercises," a staff of 18 met the acid test; and selecting a 35-year-old chief-of-service, Mr. Trambukis launched his plans.

On Sundays, the balcony was kept closed, and only bona-fide pleasure-seeking couples and families were allowed in the mezzanine and loge sections. By doing this, Mr. Trambukis and his staff kept all known and sus-



THE PROBLEM was vandalism, and it was solved by the Loew's State, Providence, after a campaign of three and one-half months. Above, Fred Aiken, *HERALD* Providence correspondent, left, gets the story from Robert Petersen, the theatre's chief-of-staff, and William J. Trambukis, its manager.

picious characters under strict surveillance in the orchestra section. Additionally, to supplement his staff, Mr. Trambukis employed the services of a burly, former member of the Providence Police department. This uniformed member was stationed in the inner lobby, always available and on hand should trouble start; and his presence lent confidence to other staff members.

Then Mr. Trambukis, aided by two of his assistants, alternately took up positions where the girl in the box office could see them. When known or suspicious trouble-makers sought to purchase tickets, a signal from the management was sufficient cue for the ticket-seller to politely but emphatically deny the request. A few remonstrated, but eventually they "caught on" to the idea that they were not wanted. Many of these "characters" took the hint, and gradually their numbers diminished.

Securing 100 per cent cooperation from his immediate staff, Mr. Trambukis discontinued all "Sundays off," giving executive members their choice of other days. Thus, a full staff was on hand every Sunday. That his careful plan worked successfully is indicated in the fact that not a single arrest has been made in the three and a half months the campaign has been under way.

Incidentally, where the troubles in the past had caused a rash of resignations by ushers, many quitting after the first week, saying "they had had enough"; the present staff still includes many of the original 'trainees' who sought employment when Mr. Trambukis first took over.

Furthermore, the \$300 to \$400 lost every

Sunday, either by disgusted patrons, or by denying admission to troublesome characters, has been all won back, and more, too.

As a matter of fact, Bill Trambukis reports that, to date, he has received between 350 and 400 letters; hundreds of telephone calls, and many personal messages complimenting Loew's State, the management, and the staff on the extremely pleasant and favorable conditions that have resulted from this intensive campaign. In addition, Trambukis states that many patrons, recognizing him, in the lobby, and in restaurants, take the time and trouble to congratulate him because of his success in making Loew's State atmosphere so quiet, respectable and free from former annoying situations.

Local TV and Radio commentators have added their praise, in special programs and broadcasts.

Despite the fact that Loew's has won back many of its former patrons, and that the rowdiness is a thing of the past, the management has not, and will not, relax its vigilance.

Fines Cut Vandalism In Fall River

After a local court fined each of ten youths \$40 for larceny involving loudspeakers, vandalism at open air theatres in the Fall River area decreased drastically. Losses till then had been alarming managers seriously. The youths are part of a "hot rod" set for which the damages were a sort of sport connected with an element of social prestige.

Pittsburgh Club Plans Hospital Fund Drive

PITTSBURGH: Tent No. 1 of the Variety Club here has named Reggie Wilson, vice-president of the Commonwealth Trust Co., to head the forthcoming drive to raise \$750,000 for the construction of an addition to the Roselia Foundling and Maternity Hospital, which the local club helps support. The Catherine Variety Fund, a non-profit corporation, organized last year to handle the project, disclosed that it will sponsor a telethon on April 24 to give the drive its final spur. George W. Eby, president, named several top civic leaders to the Variety Club committee to stage the drive, including Judge Samuel A. Weiss, Leon Falk, Jr., John Harris, Carl Dozer, Norman Mervis and Harry Kodinsky.

Earnings of Heller & Co. Increase in Quarter

CHICAGO: Walter E. Heller & Company, and subsidiaries, installment bankers active in motion picture financing, earned \$480,281 after provision for income taxes in the three months ended March 31, 1954. This compares with \$405,668 in the like period last year. Earnings were equal to 70 cents a share on 568,718 shares of common, compared with 80 cents a share on 433,544 shares of common last year. The figures were announced by Walter E. Heller, president of the company.

Lower Rental Sought By Exhibitors

A move to demand lower rentals and percentage terms on pictures for which there is a scarcity of prints at the time of availability is being quietly mobilized by exhibitor groups. This action is reported to have been discussed at recent exhibitor association meetings and although the plan will be pushed initially by individual exhibitors, the campaign may branch out into a national issue.

The print shortage, it is charged by exhibitors, is as acute as the product shortage and if a theatre is ready to play a picture on availability and there is no print with which the exchange can serve it, then the terms should drop to a lower figure based on the later date on which the print is obtainable. If a picture is worth more on national release, it is argued, then the rentals should be less if the engagement has to be pushed back because of the unavailability of the print.

These points were brought out at closed meetings of exhibitor groups and definite drastic action was blueprinted to either force distributors to make more prints available or reduce the rental terms on delayed product due to print shortages.

Stars Help Promote "High and the Mighty"

Jan Sterling, one of the eight top stars in the Warner release, "The High and the Mighty"; Doe Avedon, and Karen Sharpe, two who make their debuts in it—these this week were added to the list of players boosting the Wayne-Fellows CinemaScope production, by appearing on radio and TV, and submitting to newspaper interviews. Miss Sterling is to appear on the Art Linkletter Houseparty May 31. Miss Avedon was to be on the starlet spot in the Lux Video Theatre Thursday. Miss Sharpe appeared there Monday. Miss Sterling, Laraine Day, and Claire Trevor have been in San Francisco, where the picture is to open May 27, at the Paramount theatre, coincident with its opening at the Egyptian theatre, Hollywood.

New COMPO Ad Features Men Behind the Camera

Captioned "Back of the Bijou," the 12th in the series of COMPO ads now appearing in "Editor & Publisher" describes the immense pool of talent—artists, technicians, executives and others—that is behind the local theatre. The ad states that a typical motion picture requires the arts and crafts of some 300 specialists representing 35 unions and guilds. "For every performer imaged on the film," it says, "15 non-actors work behind the camera." It adds that the "local movie house is the nerve center of this vast and continuing accomplishment that is called 'production.'"

Variety Club Announces International Agents

International representatives were named recently for Variety Clubs International, by International Chief Barker George Hoover. The men are: Ralph Pries, New Haven, New York; Philadelphia; Jake Flax, Baltimore, Washington; Ruben W. Bolstad, Boston, Albany, Buffalo, and Toronto; Marc Wolf, Pittsburgh, Cleveland, and Detroit; Roy Wells, Cincinnati, Indianapolis, Dayton; John J. Jones, Chicago, Grand Rapids, Milwaukee; J. Robert Hoff, St. Louis, Des Moines, Omaha, Minneapolis; C. A. Dolsen, Memphis, Houston, Dallas, Oklahoma City; John Fulton, Charlotte, Atlanta, Jacksonville, Miami; Rotus Harvey, Denver, Las Vegas, Salt Lake City; Al Grubstake, San Francisco, Los Angeles; C. J. Latta, Europe; Luis Montes, Mexico City.

Malaya Theatre Has CinemaScope Unit

Loke Theatres, Ltd., has reopened its Cathay Cinema, Penang, Straits Settlements, after eight months of renovation for CinemaScope. The reopening featured "The Robe," and it was attended by 300 specially invited guests. Steel and concrete have replaced the wood in the balcony floor. There is a new theatre front. The proscenium opening of 30 feet with a 24 foot screen has been widened for a CinemaScope screen of 48 feet. Seating has been changed to GB Consul, and increased from 900 to 1,000. The lobby was enlarged and now has a candy shop. Above it now is a milk bar and a liquor bar. Above the bar is a new projection booth with GB-20 projectors and GB-21 sound equipment. Above all this is a roof garden. There also is a 30 foot neon sign.

Survey Shows 638 Ohio Houses; Compared with 1,034 in 1948

A survey by Independent Theatre Owners of Ohio has revealed that there are 638 indoor theatres operating in the state, compared with 1,034 in existence in 1948. Of the houses now operating, 50 are closed more than one day in each week. In the drive-in category, there are 175 operating; in 1948 there were 113. Three of the outdoor theatres are equipped with heaters for year-round operation.

TV Set Production Off in Three Months

WASHINGTON: Television set production during the first three months of 1954 was sharply below the like 1953 period but slightly ahead of 1952, the Radio-Electronics-Television Manufacturers Association has reported. It said 1,447,110 TV sets were produced during the first 13 weeks of this year, compared with 2,259,943 in the like period last year and 1,324,831 sets in the like 1952 period. Production in March of this year was put at 599,606 sets, compared to 810,112 sets produced last March and 510,561 sets in March, 1952.

CEA-KRS in New Row on Break Total

LONDON: Yet another impediment has been thrown in the way of settlement of the long drawn-out break-figure dispute between renters and exhibitors here. Following months-long wrangling between the two associations concerned—the Kinematograph Renters Society and the Cinematograph Exhibitors Association—it was agreed that the matter be considered by a joint committee of the two bodies under the presidency of an independent chairman.

Monkey Wrench Thrown

Mr. Cyril Salmon, Q. C., a lawyer with considerable reputation as a pleader at the bar, was eventually selected for the post, at which point another monkey wrench was thrown in the works by the exhibitors. CEA's executive announced that it had "retained Sir Hartley Shawcross, Q. C., for presentation of our case."

In a letter to CEA's Walter Fuller, the KRS secretary, Frank Hill, says: "I was instructed to point out that the engaging of counsel by either side to appear at Joint Conciliation Committee meetings is not in accordance with the terms of reference and conditions by which the Committee came into being on November 24, 1943, and, further, is not in accordance in our view with the spirit of the discussions and decisions arrived at the Four Trade Associations' meeting held on April 21 last.

"The KRS Council is unanimously opposed to counsel appearing for one side or the other in order to present a case at which conciliatory discussions are to take place before the independent chairman who is to tender advice upon the dispute in question."

CEA Reacts Quickly

CEA quickly reacted to the letter. It wrote to Mr. Hill in the following terms:

"Comment from your Council now comes too late and cannot be considered. You know that Sir Hartley Shawcross has advised us and will recollect that counsel to plead our respective causes was envisaged at the last meeting of the Joint Committee of the CEA and KRS when you suggested each party paid its own costs, the fee of the independent chairman to be shared."

The whole industry here hopes that both disputants will drop their preliminary legalistic sparring and get down to a settlement of the sore-thumb break-figure dispute which has irked the business for far too long in the general view.

UA Gets "Hobson's Choice"

"Hobson's Choice," which David Lean made and which stars Charles Laughton and John Mills, has been acquired for release by United Artists. It is a London Films picture.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

BY LAST weekend Hal R. Makelim, touring the country on a circuit of Allied States Association meetings, had amassed signed contracts amounting to \$1,000,000 for flat-fee bookings of his planned productions. That figure represented the yield of four meetings. He has 17 more on his itinerary. If the next 17 live up to that beginning, or maybe even beyond as momentum builds up, this town's bankers will be spreading welcome mats all over the place on his return, in tribute to the man who (it may turn out) made production-investment safe again.

Production Investment Long a Favorite Kind

For production-investment was long a favorite kind, accommodating large amounts of money and assuring fast recovery, and its place has not yet been completely filled by television-film production-investment.

If the Makelim method of procedure proves as practicable as it now appears, the risk that recently entered into the bank-loaning of independent production shall have been dispelled. That the Makelim method will be adopted by others is already clear.

But money is not the only thing exhibitors are giving Producer Makelim as he makes his rounds. They are giving him advice, too, and suggestions and tips and titles and castings and the names of the stars he ought to use in his pictures and of those he ought not to. This was not wholly unexpected, naturally, but it was not precisely sought, either, and while it is certainly true that a producer can't get too much money for his purposes, it is likewise inescapable that he can get too many suggestions, tips, titles, castings, pointers and recommendations to utilize in a mere dozen pictures, which is the extent of the present Makelim planning. Not that he won't try, of course, and not that by listening to all of them in all the places he goes he won't come home with a fresh and pinpointed mental picture of the nation and its entertainment demands.

Suggestions Offered Have Wide Range

The suggestions offered Mr. Makelim range over a wide area, but they stack up pretty deeply on a few points. One of these is the need for color. Another is for movement. Importance of titles is a third, although exhibitors display no more unanimity about exactly what makes a good title and what makes a bad one than do producers, distributors, writers or pollsters.

There's no unanimity among exhibitors concerning screen shapes, either, save on the point that shape is no substitute for content, exploitability and customer satisfaction. Mr. Makelim is keeping track of the advice as closely as the contracts signed.

THIS WEEK Monday Universal-International announced the placement of emphasis in their talent-building program, on the development of leading men, naming seven actors whose future, along with its own, the company is undertaking to insure by proper procedures of casting, publicity and promotion. The actors are Keith Andes, John Agar, Lex Barker, Jeff Morrow, George Nader, Bart Roberts and Race Gentry. The announcement says the studio is "carefully grooming them to take their places along with Jeff Chandler, Tony Curtis, Rock Hudson and Audie Murphy", contract stars whom the studio describes as "graduates of U-I's talent building program."

The announcement brings into clear definition a studio-administered solution of the leading-man problem which, otherwise, might have been lost sight of in the overall consideration by the trade of the tremendous product successes registered by the company in recent seasons. For the leading-man problem is, for reasons nobody ever agrees on with anybody else, the thorniest in the whole field of talent.

Last year's Top Ten Stars of Tomorrow, as determined by exhibitors voting in The HERALD's annual poll of that title, yielded six feminine winners to four males—Tony Curtis, Robert Wagner, Scott Brady and Jack Palance. Whereas the Top Ten Money-Making Stars of the same year, as established by The HERALD's 22-year-old poll of that name, turned up eight men and only two girls.

The results of the two pollings, combined, reflect dramatically the now quite well known fact that male stars, although harder to build than their opposites, last longer and, collectively, sell the most tickets. This is a grievously ungallant truism that many a studio has sought, by various means, to utilize advantageously through setting up training schools, and so on, without notable success. The U-I method seems to work well.

Five pictures were started during the week, and five others finished, keeping the over-all production level intact.

RKO started shooting "The Conqueror," Technicolor, with John Wayne, Susan Hayward, Pedro Armendariz, Thomas Gomez, John Hoyt, William Conrad, Agnes Moorehead, Jeanne Carson, Leslie Bradley and Lee Van Cleef in the cast. Dick Powell is producer-director.

MGM launched "Jupiter's Darling," in CinemaScope and Eastman color, with Esther Williams, Marge and Gower Champion, Howard Keel, George Sanders, James Whitmore and Richard Haydn in principal roles. George Wells is producing and George Sidney directing.

Aubrey Schenck and Howard W. Koch began shooting "Shield for Murder" for United Artists distribution, with Edmond

O'Brien, Marla English, John Agar, Emile Meyer, Herbert Butterfield, Robert Bray and Claude Akins. Messrs. O'Brien and Koch are directing.

Allied Artists producer Ben Schwalb started "Jungle Gents," a Bowery Boys' number with Leo Gorcey, Huntz Hall, Laurette Luez, Patrick O'Moore, Woody Strode and others, under Edward Brends' direction.

"Crashout" is a Palo Alto production, with John Ireland and Dorothy Malone in leading roles. Roger Corman is producing, with Jack Milner as associate, and Ed Sampson and Ireland are directing. No distribution channel has been announced.

THIS WEEK IN PRODUCTION:

STARTED (5)

A.A. Jungle Gents	RKO Conqueror (Technicolor)
INDEPENDENT Crashout (Palo Alto Prod.)	U.A. Shield for Murder (Schenck-Koch)
MGM Jupiter's Daughter (CinemaScope; Eastman color)	

COMPLETED (5)

A.A. Adventures of Hajji Baba (CinemaScope; Technicolor)	RKO Where the Wind Dies (Bogaus; SuperScope; Technicolor)
LIPPETT Race for Life (Hammer)	WARNER Battle Cry (CinemaScope; WarnerColor)
MGM Rogue Cop	

SHOOTING (23)

COLUMBIA Phffff Violent Men (Technicolor) Rough Company (CinemaScope; Technicolor) Long Gray Line (CinemaScope; Technicolor) Joseph and His Brethren (CinemaScope; Technicolor) Three for the Show (CinemaScope; Technicolor)	PARAMOUNT Strategic Air Command (VistaVision; Technicolor) RKO 20,000 Leagues Under the Sea (Disney; CinemaScope; Technicolor) 20TH-FOX Woman's World (CinemaScope; Technicolor) U.A. Vera Cruz (Hecht-Lancaster; SuperScope; Technicolor) U-I Dastur (Technicolor) Shadow Valley (Technicolor) So This Is Paris (Technicolor) WARNER Dragnet (WarnerColor) Helen of Troy (CinemaScope; WarnerColor) Land of the Pharaohs (CinemaScope; WarnerColor)
INDEPENDENT Return of Columbus (Paal-Real) Long John Silver (Kaufman; CinemaScope; Technicolor) MGM Glass Slipper (Eastman color) Deep in My Heart (Technicolor) Green Fire (Technicolor) Last Time I Saw Paris (Technicolor) Athena (Technicolor)	

Castle Urges No Overseas U.S. Program

WASHINGTON: Eugene W. Castle, former documentary producer, last Friday urged a Senate Appropriations subcommittee not to vote any funds for the Government's overseas film program.

He said the \$13,186,000 cut by the House of Representatives from the United States Information Agency was not enough. He made recommendations that would cut at least \$15,000,000 more from the \$89,000,000 the agency had asked. About \$3,000,000 could be saved, he argued, by cutting out the film program.

Mr. Castle said that for better or for worse, U. S. entertainment films portray American life as it is and are our best propaganda overseas, being shown to 200,000,000 persons weekly. The U.S.I.A. documentaries are a "complete waste," he declared. In any event, he added, U.S.I.A. has enough documentaries on hand to supply the world for five years.

Senators Bridges (R., N. H.) and Knowland (R., Calif.) listened with apparent sympathy as Mr. Castle declared that the U. S. had more friends abroad when it was spending a fifth as much as at present on information programs.

Mr. Castle charged that the film service's panel of consultants, headed by Cecil B. DeMille, were never actually consulted by U.S.I.A. and in fact practically never functioned.

Equipment Makers Donate 3-D to Rogers Hospital

New 3-D equipment has been installed and soon will be dedicated, at the Will Rogers Memorial Hospital, Saranac Lake, New York. It has been donated by the Ballantyne Company, Williams Screen Company, Wenzel Projectors Company, Goldberg Brothers, Raytone Screen, Projection Optics, Altec Service, and Altec Lansing. It will be dedicated at the June meeting of the board of directors, at the hospital. The latter have invited representatives of these companies to the meeting, which is part of an annual tour of inspection.

National May Ask Divestiture Delay

WASHINGTON: National Theatres will ask the Justice Department for another extension of its divestiture deadline, it was reported this week. The circuit is supposed to complete its divestiture program by June 7. Under the original 20th Century-Fox consent decree, it was to have sold 110 theatres in two years. National has already received two six months extensions of the divestiture deadline, and when the last extension was granted in December, still had about 27 theatres to dispose of.

MANAGER'S CALM AVERTS FIRE PANIC

More than 150 children were saved from panic and disaster Saturday afternoon at the Walden Theatre, Buffalo, when manager and co-owner Edward Whalen, after noticing smoke pouring from projection room ports, told the children in his calmest manner "we are having a little trouble" and asked them to file out. "They were really good—they went out in an orderly manner," he said. Damage was estimated at \$3,000.

Paramount 3-Month Net \$1,404,000

Paramount Pictures Corporation estimates the earnings of the Corporation and its domestic and Canadian subsidiaries for the first quarter ended April 3, 1954 at \$1,404,000 after provision for income taxes. This compares with earnings for the quarter ended April 4, 1953 which were reported at \$1,374,000.

The consolidated earnings for the first quarter 1954 represent \$.63 per share on the 2,217,044 shares outstanding and in the hands of the public on April 3, 1954 which compares with \$.59 per share for the quarter ended April 4, 1953 on 2,339,471 shares then outstanding.

Chromatic Working on New Color TV Tube

Pilot production of an improved version of the Lawrence Color TV tube has begun at Chromatic Television Laboratories' West Coast development laboratory, Richard Hodgson, president, announced Monday. Known as the Chromatron PDF 21-3, the tube will, he claimed, give a true rectangular picture 11 by 14½ inches. Its rectangular shape allows a cabinet size 20 per cent smaller than demanded by round tubes, he continued. The tube is 25 inches long, is a "single-gun" type, and can be mass produced at less than \$100, he said.

Market New Variable Anamorphic Lens

Adjustable anamorphic lenses of the prismatic type have been developed by the Projection Optics Company, Rochester, N. Y., and are expected to be available within a week or so through the Raytone Screen Corporation, Brooklyn, N. Y., distributors of the manufacturers' "Hilux" line of projection lenses. The anamorphic lenses are adjustable to various rates of expansion, as used for CinemaScope and comparable processes, up to 3-to-1, and down to 1-to-1 for projection of standard prints.

Technicolor Plans Plant In France

Technicolor Motion Picture Corp., and French motion picture interests have completed negotiations for the establishment of the Societe Technicolor with a capital of about one billion francs to operate a Technicolor plant in Paris, it was announced by Dr. Herbert T. Kalmus, president and general manager of Technicolor, Inc., at the annual stockholders meeting in New York Monday.

Dr. Kalmus reported the consolidated net profit of Technicolor for the first three months of this year to be \$363,493, or 19 cents per share on the outstanding stock. Dr. Kalmus said that this increase of five cents per share over the last quarter of 1953 probably will continue upward with the increased number of features he expects to be processed by Technicolor.

Concerning the foreign situation, Dr. Kalmus added that Technicolor, Ltd., the British affiliate, had shown a net profit for the first quarter of 1954 of \$299,149. He compared this favorably with the initial quarter in 1953 of \$231,837 despite a two-week shut-down due to a strike earlier in the year.

Election of William G. Rabe and James Bruce to the board of directors was announced also. The former is a director of the Manufacturers Trust Co., and the latter, former U. S. Minister to the Argentine, is director of several other firms.

Loew's International Will Build in South Africa

Loew's International is expanding in South African exhibition, according to Arthur M. Loew, president. He said in New York last week his company plans to build three houses in the Capetown area, and more elsewhere in South Africa and also in Rhodesia. Where building is not alone by MGM, it will be with the cooperation of franchised independent exhibitors of community standing. The firm now operates the 3,000 seat Metro, Johannesburg, and the 2,000 seat Metro at Durban.

Buffalo Dispute Rages On "The French Line"

RKO's "The French Line" last week was the subject of sharp debate in the Buffalo Common Council. A resolution offered to the body by Councilman Joseph J. Cooley, who would have the picture reviewed by the State Board of Regents, failed to pass. The vote was seven to seven. Council President Elmer F. Lux, a circuit owner, refrained from voting. The resolution would have called the picture, in part "obscene, indecent" and tending to "corrupt morals." Councilmen who objected to its language and intent noted that it prejudged "something we are asking the Regents to review."

MEXICO EXPORT UNIT FORMED

by LUIS BECERRA CELIS
in Mexico City

Cinex, the company formed by the Mexican Government to control foreign distribution of Mexican pictures—and which takes over Exportex, originally founded for the purpose, has been legally constituted and is now an operating concern. Eduardo Garduno, director general of the trade's own bank, the semi-official Banco Nacional Cinematografico, is the Cinex president. Included in the membership are 47 top producers.

The new firm has a capital of \$580,000, according to Alfonso Cortina, chairman of the National Cinematographic Board, under whose direction the company was established. Any producer will be accepted as a Cinex partner on payment of a contribution of \$5,814. Those who desire to join but lack the ready cash will be lent the amount by the trade's own bank. The latter has provided \$150,000 of the total capital.

Permit Is Requested

A permit to establish Cinex was asked of the Ministry of National Economy by Cesar Santos Galindo, president of the Producers Association. The by-laws call for a board membership of a minimum of seven and a maximum of 11.

Mr. Galindo recently was reelected president of the Producers Association, but under the Association's new officers' rules, his term of office will be for six months instead of a year, as previously was the case. His associate members on the executive committee—Santiago Reachi and Adolfo Lagos, automatically become candidates to succeed Mr. Galindo. Juan Bruguera is the Association's new treasurer.

"All we can do now is to play very strong pictures and for as long as possible," according to a local exhibitor anent the Government's policy to sustain the stand against any permission for increase in admission prices, in view of the general upswing in living costs following devaluation of the peso to eight cents from 11 cents. The Ministry of National Economy warned that exhibitors who raise admission prices will be heavily fined.

Exhibitors regard this as the final defeat in their campaign to raise prices that has been waging since December, 1952, when those rates were put at ceilings at levels 20 to 35 per cent below the former charges. However, some big circuit heads say that now is not the time to raise prices, that exhibitors must cooperate with the Government in its efforts to straighten out Mexico's economy. These men say too that the cost of living will not go higher than 10 to 15 per cent over rates that prevailed when the peso was worth 11.6 cents.

The defeat is a disappointment to distributors of U. S. and other foreign films. They

had hoped that allowance of higher prices for exhibitors would retrieve some of the 45 per cent loss from the totals they will be sending to their home offices. They had expected that their percentages would yield more from the higher admission prices by theatres.

The technical and annual workers sections of the Picture Production Workers Union (STPC) estimated that about 80 films will be produced in Mexico this year, basing the estimate on the 30 films which had been made as of April 10 and the expectation that 50 more will have been produced by December 31. The union indicates too that 80 films will be "just about right" to furnish the needs of the domestic and foreign market. Four American pictures already have been made here this year and two more are being completed. It is expected that a total of 10 American films will have been made in Mexico before the year's end.

FRANCE

by HENRI KAHN
in Paris

Representatives of eight European countries met in Paris recently to set up plans for the first extended Western Europe TV hookup. The eight countries are France, Germany, Great Britain, Holland, Italy, Switzerland, Denmark and Belgium. The international hookup will last one month beginning June 7.

M. Emile Hugues, the French Minister of Information, pointed out at the conference that if TV can become European and thereby drop its national identification, the cost problems would be largely solved. Each nation could put on programs for the whole continent.

The program schedule for the month-long test is being kept secret at present. It is known, however, that there will be 19 programs in all, afternoon and evening, and that eight of the programs will be national. That is to say, each of the eight countries will put on one program designed primarily for its own citizens. The language problem will be overcome with a commentator, at home, who will comment, when necessary in the receiving nation's tongue. It is planned that the programs will be primarily visual, however, so that as little language as possible will be necessary.

See Threat to Cinema

If the programs are a success and the programs do capture the imagination of the public, the cinema will have to face up to another threat.

The press recently was invited to witness a demonstration here of another anamorphic film process, Cinepanoramic, based on a lens developed in the last century by Pro-

fessor Abe of Iena University. Technically the system is similar to CinemaScope. Financially, however, there is a difference. Exhibitors can buy two Cinepanoramic lenses for 433,000 francs, compared with 500,000 for two CinemaScope lenses. Cinepanoramic camera lenses can be rented for 2,000,000 francs per picture.

Visually, the Cinepanoramic demonstration was a marked success. However, no sound was used in the showings. At the moment, there are 20 projection lenses and 10 camera lenses in existence in this new motion picture process.

The School of Advanced Cinematographic Studies recently celebrated its 10th anniversary. The school was set up to provide the French cinema with trained technicians for all sections of the industry. Monsieur Louvel, chief of the Ministry of Commerce, which is directly responsible for the industry in France, in a speech to mark the anniversary said that in 10 years the school had turned out 350 highly trained men, many of whom were now working in the far corners of the world. Besides the French students, the school now has students from more than 40 different countries.

The National Assembly's Press and Cinema Committee soon will get a report on the censorship question in France. Following the local ban of certain films, the Government has taken the position that the whole censorship problem must be reconsidered. Some quarters expect that the Committee is likely to recommend a manner of categorizing films, as is done in Great Britain, and/or the scrapping of the present censorship board and the establishment of a new one, excluding members of the film industry who, it is felt, are subjected to a great deal of pressure.

The industry itself is urging the abolition of censorship altogether and will violently oppose a board on which it is not represented.

AUSTRALIA

by FRANK O'CONNELL
in Sydney

Paramount this year celebrates its 40th anniversary in Australia. It was the first major company to have direct representation here and it was the first major overseas company to have its own exchange here. In 1914, "Prisoner of Zenda" opened at Spencer's Lyceum and "Caprice" opened at the Crystal Palace.

Paramount also proudly claims that many top men in the industry began their careers with the old firm, among them being three managing directors: Herc C. McIntyre, Universal; Bernard N. Freeman, MGM, and Doug Lotherington, RKO.

The first theatre to be built in Australia exclusively as an art house is the claim for Perth's Liberty, a well-appointed 450-seater, which opened recently. One of the directors is Errol S. Heath of Independent Film Distributors, importer of continental films which will be the staple diet of the Liberty.

The National Spotlight

ALBANY

20th Century-Fox's decision to make stereophonic sound optional for CinemaScope prompted certain exchange district drive-in operators to study installation costs and to prepare inquiries about distributor terms. Harry Lamont revealed he had instituted a survey for one of his six out-doors; and there were reports others had done likewise. . . . Visitors included: Richard Harper, Metro sales executive; Jack Mundstuk, MGM branch manager in Buffalo; Sam Davis, returned from a winter in Florida to prepare for reopening of Fleischmanns theatre, Memorial Day; Phil Baroudi, North Creek and Indian Lake; Clarence Dopp, Frankfort, Northville and Poland; Mr. and Mrs. John W. Gardner, Westmere. . . . Strand Theatre Building, Johnstown, fell to wreckers, preparing for erection of a store. Mr. and Mrs. Leland Warner were recent lessees. . . . Faithful cooperation in Variety Club Camp Thatcher project won honorary membership awards for Times-Union publisher Gene Robb, city editor Con Heffernan, circulation manager Mark D. Bohen.

ATLANTA

Cliff Parker, general sales manager of Alexander Films, has returned to the home office after attending the convention here. . . . George H. Mayer, supervisor for National Carbon Co., was in visiting. . . . W. B. Jones, Belvins Popcorn Co., Nashville, was in. . . . The Fox Theatre Co., Chattanooga, has taken over the Skyway drive-in, Oxford, Ala. . . . George Cochran, former booker with Columbia Pictures, is now with Allied Artists Southern Exchanges booking department. . . . H. Laird, branch manager for Republic Pictures, Tampa, was in visiting. . . . Mrs. C. O. Jeffery, wife of C. O. Jeffery of Alexander Films, came up from Florida to pay her first visit in ten years. . . . Lou Finske, Florida State Theatres, was an Atlanta visitor. . . . Henry Fayard, of the Meyer theatre, Biloxi, Miss., has installed a new screen and CinemaScope equipment. . . . The new Riverside drive-in theatre, Brunsville, N. C., has been opened by Frank, John and Jess Cooper. . . . M. C. Moore, Lake Shore theatre, Jacksonville, Fla., was in booking for his theatre. . . . E. C. Sanderson and R. D. McGowan are the new owners of the Gatesville theatre, Gatesville, N. C.

BALTIMORE

Mrs. Moe Rendleman, wife of Berlo Vending official, was a patient at Sinai Hospital. . . . Frank Walker, head of MGM Records, was in town. . . . Mrs. Helen Leonard, secretary to the Allied MPTOM, is back on the job. . . . Al Pratt, Stanley Warner sound department, in town visiting the Stanley. . . . I. M. Rappaport, Town & Hippodrome theatre, made a quick New York trip. . . . Mark Silver, AA salesman, still in Sinai as the result of a heart attack. . . . Dornie Seaman, formerly manager of

the Hippodrome theatre, is now the general manager of Bayshore Park. . . . Fred J. Schanberger, Jr., Keith's theatre, underwent more surgery at Bon Secours Hospital. . . . Morris Mechanic, New and Centre theatres, hosting a group of friends at the Glenn Norris testimonial dinner which will be held in Washington.

BOSTON

George Roberts was re-elected president of Sentry Lodge B'Nai B'rith at annual dinner dance and installation of officers May 16 at Hotel Bradford Roof. Henri Schwartzberg, ATC film buyer and Benn Rosenwald, MGM manager, received special awards for their services during the year. Highlight of the evening was the "surprise" presentation of a special "Oscar" to Samuel Pinanski as "Sentry's Man of Distinction for '54." . . . Frank Boschetti, owner-operator of Star theatre, Lawrence, is in New England Baptist Hospital for observation. . . . Sonia Zarsky, secretary at Interstate Theatres Corp., married Charles Waxman of Danvers May 20 in Brookline. . . . Howard Duffy, 54, concessionaire of Old Orchard, Maine, and a former exhibitor there, died May 11. . . . The Quonset, R. I. drive-in, situated opposite the Quonset Naval Base, will open its gates May 26. Owned by Joseph Stanzler who operates the Boro drive-in, North Attleboro, Mass., the new theatre is equipped with a large CinemaScope screen.

BUFFALO

Gil Golden, advertising manager, Warner Bros., was in town last week for a two-day conference with Arthur Krolick, Charles B. Taylor, Leon Serin and Edward Miller at the UPT executive offices, lining up campaigns on coming pictures, with special emphasis on "Dial M For Murder," an early attraction at the Center. While in town, Gil who was accompanied to Buffalo by Mrs. Golden, visited Niagara Falls. . . . When "Beachhead" played Shea's Bellevue at Niagara Falls, manager Lou Jaffe put on a big advance exploitation campaign, includ-

ing a parade of Marines to the theatre on opening night. . . . Buffalo area drive-ins collected a goodly sum for the Children's Hospital Building Fund last Wednesday night when all receipts were turned over to the fund by the Aero, Broadway, Buffalo, Delaware, Lakeshore, Niagara, Lakeshore, Park, Sheridan and Star. . . . The Center will telecast the Rocky Marciano-Ezzard Charles bout June 17 direct from the Yankee Stadium. . . . The new North Park drive-in, first out-doorer to be built within the Rochester city limits, will be ready for its grand opening in a few weeks. Sam Salone will be the manager and Anthony Sulkowski, assistant. It will have a CinemaScope screen.

CHICAGO

Herbert Biberman, producer of "Salt Of The Earth," controversial film, was in town to lead the battle to get a first run for the picture, which originally was booked into the Hyde Park and then cancelled. It's set for Cinema Annex May 28. . . . The Starlite drive-in is making a bid for more business with quadruple features. . . . The Internal Revenue Department is cracking down on delinquent tax payers here. One neighborhood theatre was closed down until back taxes for 1952 and 1953 were paid up. . . . Opening date of MGM's "Prisoner Of War," booked by the Loop theatre, has been pushed back because of the phenomenal run of "Pinocchio," now in its sixth week. . . . John Jones of Jones, Linick, and Schefer, has returned from an extended vacation. . . . Harry Walders move from I.F.E. to the local Columbia exchange, replacing the late Oscar Bloom. . . . The De Luxe, formerly operated by Charlie Golan, has been reopened by Duke Shumow, after being closed two months for refurbishing.

CINCINNATI

United Artists' "The Moon Is Blue," previously appearing here as a stage play, banned by the Ohio censors in film form and subsequently released following the U. S. Supreme Court decision on censorship, is currently in its third consecutive week at the S. & S. Keith's theatre, where the grosses, while not sensational, are satisfactory. . . . The Cincinnati Variety Club, Tent No. 3, will hold a Decoration Day dance in the club quarters May 29. Jules Sien, Robert McNabb, Max Marcus, Robert Jacobs and Art Van Gelder comprise the entertainment committee. . . . W. B. and Elizabeth Eckrod have acquired the Cozy theatre, at Cedarville, Ohio, formerly operated by A. D. Curfman. . . . A source of stiff theatre competition soon will be faced by local and area exhibitors in the form of the annual Summer opera at the Zoological Gardens, with prominent guest stars appearing at each performance. In previous years the project has drawn capacity audiences from throughout the territory to the local opera presentation.

(Continued on following page)

WHEN AND WHERE

June 8-10: Annual convention Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Virginia.

June 14-16: Annual spring board meeting and get-together, Allied Theatre Owners of Indiana, South Shore Hotel, Lake Wewasee, Ind.

June 17-19: Meeting of the executive committee and board of directors, Theatre Owners of America, Beverly Hills Hotel, Los Angeles.

COLUMBUS

Other cities the size of Columbus have proved "the hard way" that they cannot support two art houses, said Charles Sugarman of the World in answer to requests by Bexley and other East Side residents for a World-type art house in that area. Sugarman said a downtown location is best for an art theatre. The World is located on the North Side. . . . Mr. and Mrs. Jay McGee, co-managers of the Gayety, are vacationing following seasonal closing of the theatre. . . . A group of business men have approached Mayor Maynard Sensenbrenner for help in selection of a site for a 6000-capacity sports and spectacle-show arena. Ben Cowall, local promoter, has asked the city about availability of a city playground at Olentangy River Road and Goodale Street. . . . New members of the Independent Theatre Owners of Ohio in this area include: Carlos Crum, Skyview drive-in, Lancaster; Paul Russell, New Lex, New Lexington, and C. E. Huprich, Skyway drive-in, Zanesville.

DENVER

Mrs. Alma D. Simpson, with Metro 26 years, contract clerk, is retiring and moving to California. . . . Nate Eastman has opened 300-car drive-in, the Panhandle, at Kimball, Neb. . . . Jean Gerbase, secretary at Western Service & Supply, will vacation in California and Nevada, hoping to recoup her vacation money at the latter spot. . . . Robert Patrick, Preferred Pictures exchange owner, is father to a second daughter, 7-lb. Mariam Jo. . . . Ed Ballard, assistant to E. J. Baumgartner, Lippert Pictures, was in for a couple of days conferring with Tom Bailey, franchise owner. . . . Alex Kling will open his new drive-in four miles east of Belle Fourche, S. D., next month. . . . Ralph Roe, city manager for Fox Inter-Mountain Theatres, Nampa, Idaho, has been promoted to a similar post at Pocatello, Idaho, succeeding Robert Sweeten, who was made manager of the new Centre, Denver. The Nampa job went to Robert Vanderpool, assistant city manager at Pocatello.

DES MOINES

Bill Toney, who has been purchasing agent for the Tri-States Theatre Corp. for many years, has resigned to take a position with the Wilkins Theatre Supply Co. of Atlanta, Ga. The Wilkins firm is an affiliate of ABC-Paramount which owns Tri-States. . . . Howard Ross, branch manager for United Artists, has left his post, also. He is joining Edward L. Alpersen, an independent producer, of Beverly Hills, Cal. The company is establishing foreign distribution of its films and Ross will represent it abroad. He sails June 1. Sol Frances, Omaha branch manager, will supervise the exchange here pending the naming of a new manager. . . . Mrs. A. H. Blank gave a tea for nurses of Raymond Blank Memorial Hospital for Children at the Blank home the other day. . . . The Planfield theatre has closed its doors after a career of only five years. The house first opened in April, 1949.

DETROIT

C. E. O'Bryan, Palms theatre manager, has put tickets on sale for the Rocky Mar-

ciano-Ezzard Charles fight telecast, June 17. . . . Alice Gorham, UDT press rep, is back from Thunder River where she reported watching husband, Jack, fish. . . . Nortown operator, Michael Badarak, died at 51. . . . Arthur Herzog, Jr., has opened a free lance public relations office to specialize in assignments for distributors. . . . Bob Haskins has left Allied Artists for WWJ-TV. . . . Harold Brown, United Detroit Theatres president, spoke at the Greater Detroit Motion Picture Council annual luncheon. . . . Harold Munz was elected president of Co-Operative Theatres. Delno Ritter is vice-president, and James Peck, secretary-treasurer. . . . Eddie Loye of RKO is home after heart surgery in Osteopathic hospital.

HARTFORD

Groton Open Air Theatre, Inc., Pleasant Valley Rd., Groton, Conn., a new corporation, has filed a certificate of incorporation. . . . Ed O'Neill has resigned as general manager of the Markoff Bros. Theatres, to join Associated Management Corp., which has disclosed plans for construction of a drive-in theatre, to be known as the Bridge drive-in, at Groton. . . . Harry Finger has been named general manager of the Mansfield (Conn.) drive-in theatre. . . . Jack Keppner, son of Morris Keppner of the Burnside Theatre Corp., East Hartford, and Mrs. Keppner, has left Hartford Hospital, following hip surgery. . . . John R. Hesse, son of the late John Hesse, Connecticut district manager for Stanley Warner Theatres, has been named to the editorial board of the Yale University Scientific Magazine at New Haven. . . . Stanley Warner has announced the sale of the Circle theatre, Manchester, Conn., in compliance with the Federal anti-trust suit. The new owners are House and Hale Corp., a real estate firm.

INDIANAPOLIS

Marie Wilson will present the victor's trophy at the end of the 500-mile Speedway race here Decoration Day. . . . Time trials at the Speedway Saturday drew a record crowd of 120,000. First run theatres, already hit by the transit strike, suffered. . . . Ben Marcus, president of National Allied, has sent his reservation for the Allied Theatre Owners of Indiana spring convention at Lake Wawasee June 15-16. . . . Bob Conn, 20th-Fox branch manager, has set up 50 state bookings in a fast break on "The Rocket Man," starting at Keith's here May 19. . . . Russ Brentlinger, RKO branch manager, has "French Line" set for a simultaneous first run at six drive-in and neighborhood theatres, opening June 2. . . . Rex Carr is holding "Genevieve" for a second week at the Ritz. . . . Drive-ins here are plugging their chicken and shrimp dinners almost as hard as their pictures.

JACKSONVILLE

Praise for the possibilities of Paramount's VistaVision came from many Florida exhibitors who attended the recent demonstration of VV in Atlanta. . . . Mrs. E. N. Claughton, co-owner with her husband of the Claughton circuit, is heading arrangements for a mid-June regional meeting in Miami of the Motion Picture Exhibitors of Florida, said Horace Denning, MPEOF president. . . . Milton Singer, of the Rex Specialty Bag Co., called on the Florida

trade. . . . Members re-elected Miss Irene Scanlon to the presidency of the city's Motion Picture Council. . . . The San Marco Square Merchants Association has adopted a group advertising program which is directed by Allen Armstrong, manager of the San Marco theatre. . . . Sara Keller, MGM booker, spent her annual leave at the Welaka fishing grounds. . . . George Hoffman, National Screen Service salesman, was here from Orlando, and Walt Woodward, Wil-Kin Theatre Supply, came up from Miami. . . . Exhibitors in town included Jimmy Biddle, Jasper; Rex Norris, Clermont; E. Wulfekuhler, DeLand; and Milton Frackman, Key West.

KANSAS CITY

Harold Lyon, manager of the Paramount at Kansas City, had a visit recently with James Cagney, who was westward bound for the production of "Run for Cover." . . . Frank Kennedy, manager for Commonwealth Theatres at Norton, Kas., is general chairman for the American Legion's district convention there. . . . Several Kansas exhibitors and circuit managers have grown beards, as participants in a centennial observance of trail days. . . . For Saturday, May 15, eight drive-ins had double bills and an extra feature for a midnight show. . . . William Terrill has been transferred from the Goodland to the Lawrence drive-in of Commonwealth Theatres. George Plybon has been transferred to the Goodland managerial position from the staff at the Fulton.

LOS ANGELES

Off to Arizona on company business was Jack Sherrieff, Realart Pictures. Also headed in the same direction was Al Blumberg, National Screen, and Ben Taylor, Favorite Films. . . . John Danz, Seattle circuit operator, came in from his northern headquarters for conferences with Watt Appleman, his local representative and manager of the Hastings and La Mirada drive-ins. . . . Al Bruno, Fox West Coast city booker, is recuperating at home after undergoing major surgery. . . . Off to northern California on a vacation was Elmer Freitas, Warner Bros. shipper. . . . Harry L. Nace, Jr., and Vince Murphy of the Harry L. Nace Theatres, flew into town from Phoenix on business. . . . Harold Wensler, operator of the Oaks theatre in Pasadena, was back with his family from a vacation spent in Yuma. . . . Seen on the Row were Charlie Maestri, Lippert Theatres; Joe Markowitz, La Paloma, Encinitas; Ernie Harper, Fontana; and Jim Harper, Corona.

MIAMI

Don Tilzer, assistant general manager and publicity executive with Claughton Theatres, was handing out stogies recently when his wife, Barbara, presented him with a daughter, Fern Janice. . . . The many friends of Harry W. Reiners, will be saddened to hear of his death May 13, after an illness of 10 days. The 62-year-old exploiter had been in semi-retirement for some time. . . . Norman S. Bean, WTVJ's electronics and TV engineer, was guest speaker recently at a luncheon of the Florida Public Relations Association. . . . Mel Haber, of the Miracle, arranged a mutually beneficial exploitation stunt for the showing of "Three Coins in

(Continued on opposite page)

(Continued from opposite page)

the Fountain," when he placed 50 fountains at strategic points, advertising the film, of course—but also asking people to drop donations in the fountain for the benefit of Variety Hospital. . . . Lillian Claughton and her son, Ed, Jr., were in Atlanta recently for the motion picture exhibitors convention there.

MILWAUKEE

Floyd Woodsmall, 42, projectionist at the Princess theatre here, died unexpectedly last week at his home on Nagawicka lake, Nashotah. He formerly had been the projectionist at the Ritz theatre. . . . Billy Pierce, Savoy theatre here, was one of Mr. Woodsmall's pallbearers. . . . The father of Sidney Margoles, Regal theatre here, passed away last week. . . . The Comet theatre, operated by A. J. Honthaner, was broken recently. . . . John Mednikow held another successful meeting, in his office at National Screen Service, on plans for Variety's coming Brave's dinner June 3 and Braves Night June 7 at the Stadium. Mr. Mednikow is program chairman for Tent No. 14.

MINNEAPOLIS

Louella Parsons devoted six paragraphs in a recent syndicated column to the Volk brothers' Terrace theatre in suburban Robinsdale. . . . "Gone With the Wind" will be re-released in the area some time in July. . . . RKO Pan has reduced its top admission price from 85 to 75 cents. . . . Ivan Fuldauer, MGM Midwest press representative, was in. . . . Harry Weiss, RKO Theatres district manager, returned from a visit to situations in Denver and Kansas City. . . . Nancy Peek, bookers clerk at MGM, resigned. . . . Ben Marcus, Columbia Midwest district manager, was in. . . . Irene Christopherson, inspectress at Warners, is vacationing in Phoenix and Los Angeles. . . . Polalite's new single-strip 3D projection system has been installed in the State, Minneapolis, and the Riviera, St. Paul, according to Jack Bradley, area distributor. . . . Minnesota Amusement Co. has trimmed 10 cents off the top admission price for CinemaScope pictures in eight key situations in the territory. . . . The Lake theatre at Lake Bronson, Minn., which has been closed for about a year, will be operated by the local American Legion post as a community project.

NEW ORLEANS

"Temple Of Mystery," E. W. Brundell's stage show attraction, has just completed a successful trek over Joy Theatres circuit. . . . "Babe" Cohen, Lippert Pictures, accompanied his field representative, Larry Nicaud, on a trip in the territory. . . . "Hank" Werling, Theatre Poster Exchange, Memphis, paid his mother a visit here on Mother's Day. The lure of fishing sneaked in on him so he stayed over an extra day to haul them in over in Madisonville, La. . . . W. B. Butz, formerly with Stevens Pictures here, holding the reins of the Dallas exchange of Stevens Pictures for television, was in town. . . . Bernard Woolner is looking extraordinarily happy after a two-day stay in Touro Infirmary for dental surgery. . . . Clara Cote, Paramount Gulf's "Hello Girl," observed her 12th year with the company on May 20. . . . Louis G. "Mike" Gut-

man, a 25 year employee at Columbia Pictures, was feted by 34 fellow employees on the eve of his 80th birthday, May 17.

OKLAHOMA CITY

The Skyview drive-in theatre had Hawaiian orchids flown in for Mother's Day. Every mother attending on Mother's Day was presented an orchid. . . . The Agnew theatre was held up May 11 and robbed of about \$50. . . . A Free Pass was given every mother attending any of Barton's 14 theatres on Mother's Day. This is an annual feature of Barton Theatres. . . . Starlite drive-in theatre, Ardmore, Okla., featured "Bargain Nite" May 12. A carload was admitted for 50 cents.

OMAHA

Walt Bradley, Neligh, Neb., exhibitor, will have charge of the entertainment program at the annual Farmers' Night barbecue sponsored by the Chamber of Commerce. . . . Don Shane, former manager of the Orpheum theatre, has been named city manager for Tristates Theatres, including the Omaha, Orpheum and Paramount, the latter now used only for stage attractions. He succeeds William Miskell, who resigned as western district manager to become a partner in a \$325,000 drive-in venture. Charles Kopp is manager of the Orpheum and Ted Emerson the Omaha. . . . Mothers present at the 84th and Center Street drive-in on Mother's Day received baby orchid gifts from exhibitor Herman Gould. . . . Everett Olhausen has bought the theatre at Sutherland, Neb., from D. C. Henry. . . . Harry Hummel, owner of the theatre at Scribner, was chosen president of the public school board. . . . Dorothy Kosiut, former cashier for MGM, and Alden Lincoln were married at St. Francis Church.

PHILADELPHIA

Ray O'Connell, Stanley Warner, representative in York, Pa., and his wife and son are in the Lancaster hospital after an automobile accident. . . . Harvey Schwartz leaves Paramount to take over the booking post at Clark Film Distributors for the handling of Walt Disney Buena Vista Productions. . . . Paramount salesman Bob Shissler is now a booker. . . . Independent circuit head Michael Felt and radio station owner William A. Banks named co-chairmen for the "Johnny Night" baseball-charity show which will be staged by the local Variety Club at Shibe Park in June. . . . Ruth Chatterton received the first charity award of the local Variety Club Ladies' Auxiliary at the group's annual donor luncheon held this week at which time a check was presented to Jack Beresin, former International Chief Barker who heads the local Tent's Heart Fund. . . . Harold Seidenberg, managing director of the Fox, back from a meeting of National Theatre executives in Los Angeles. . . . John P. Morgan, Jr., has the chair installation contract at the Viking. . . . Borough Council in Kutztown, Pa., has on its calendar a proposed ordinance establishing a curfew hour for boys and girls which would have a bearing on movie attendances. . . . The lobby of the Colonial, Harrisburg, Pa., has been redecorated under the direction of house manager Jack O'Rear. . . . Stanley Warner circuit added CinemaScope at its Virginia, Atlantic City.

PITTSBURGH

The Pittsburgh Opera signed a contract to sponsor the televised opening of the Metropolitan Opera on a closed circuit on Nov. 8, but the film house or houses to show the Opera have not yet been set. . . . The current trolley strike of 2,700 bus and streetcar operators, now in its second week, is still playing havoc with downtown theatre attendance, but didn't mean any obstacle whatsoever for Liberace, who jammed Syria Mosque for three straight nights. . . . "The Student Prince" opens at the Penn Memorial Week, depending upon the settlement of the trolley strike, while other big pictures are liable to be held up too for the same reason. . . . Ambrose McKeown has been appointed group sales representative for "Cinerama" by Bob Suits, managing director of the local Warner theatre. . . . "Gilbert and Sullivan" went into the Art Cinema. . . . "The Golden Coach" will replace "The Holly and the Ivy" in the Squirrel Hill.

PORTLAND

First run business continues spotty with only so so product being shown. . . . 20th-Fox character actor, Jay Robinson, was set to make personal appearances here May 17-18. Evergreen's Oscar Nyberg, manager of the Oriental theatre has lined up a complete and full program for the guy. . . . Hamrick city manager Marvin Fox is off on a vacation vacation. . . . Liberty theatre manager Harold Lorrimer received more than 1,000 entries for his "Lucky Me" contest. . . . Paramount theatre manager Dick Newton has a swim suit window tie-in at one of Portland's downtown stores and will feature "The Carnival Story" swim suits worn by Ann Baxter. . . . The Playhouse theatre, an old landmark, has been completely torn down and is now a parking lot. . . . Mrs. J. J. Parker has been ill for a few days.

PROVIDENCE

Edward J. Maguire, assistant engineer at Loew's State theatre since 1945, died suddenly, in his 44th year. . . . Besides his widow, Mr. Maguire leaves four children. . . . Oscar Doob, Arthur Canton and Floyd FitzSimmons, MGM executives, were in town, conferring with William Trambukis, Loew's State manager, relative to the forthcoming re-presentation of "Gone With the Wind. . . . Incidentally, Bill Trambukis, Loew's State manager, has been chosen theatre chairman for the Greater Providence 'Red Feather' (Community Chest) Campaign. . . . Five continuous rainy days virtually "washed out" attendance at surrounding open-air houses. . . . Robert Peterson, Loew's State chief-of-service, is passing around cigars, celebrating the birth of his third child, a son. This makes three boys in the Peterson family. . . . Drive-in theatres were the subject of a feature article recently in the "Providence Journal."

(Continued on following page)



REFRESHMENT UNITS to Suit!
Finest stainless steel refreshment service equipment, cafeteria style for drive-ins or bar type for indoor houses, in standard modular units that can be arranged to fit your space at a saving.

First American products inc.
1717 Wyandotte St., Kansas City 8, Mo.

TORONTO

The newspaper and the radio station got behind the annual benefit show of the Niagara Theatre Managers' Association for Variety Village held at the Palace, St. Catharines to yield about \$500. The picture was contributed by RKO. . . . Merchandising of candy, ice cream and soft drinks will be discussed at the regional meeting of the International Popcorn Association to be held May 28 at the King Edward Hotel, Toronto. Coca-Cola is giving a luncheon and Pepsi-Cola a cocktail party. . . . A. E. Cates, national field supervisor for the Pola-Lite Company, has been appointed Canadian division manager in charge of the company's sales activities. . . . James P. McDonough, manager, Tivoli theatre, Hamilton, is first in the Ballyhoo Bonanza contest conducted among managers of the Ontario "B" District. Second spot goes to Bob Harvey, manager, Capitol, North Bay. . . . Paramount Pictures, which is holding its annual Canadian sales meeting here May 20-22, will introduce VistaVision to the Canadian film industry at a special showing on the first day of the meeting.

VANCOUVER

CinemaScope admission prices have been reduced in Vancouver downtown theatres. . . . Lance Webber, manager of the Capitol, Penticton, who has been away on sick leave for the past year, returned to work. . . . Barry Freeman, who was in charge of the Capitol during Webber's absence, was moved to the FPCC Starlite, ozoner at Nanaimo, on Vancouver Island. . . . Rae Waldergrace, formerly with Hoyts circuit

at the Arncliffe theatre, Sydney, Australia, is a new addition to the floor staff at the Odeon-Vogue, which now has three Australians on the staff. . . . Four drive-in theatres in this area are under new ownership this year. They are: the Ruskin near Haney, the Cascades at Burnaby, the Hill-Crest near Langley Prairie, and the North Star at Aldergrove, B. C. . . . Sam Diamond, Vancouver, who purchased the old Lonsdale, North Vancouver, from Odeon Theatres, is renovating the property for stores.

WASHINGTON

Jack Fruchtmann, of St. Mary's Theatres Inc., has moved his offices from New Jersey Avenue to the Warner Building. . . . Nate Shor, Universal-International booker, has resigned to go into business with his father-in-law. . . . The Variety Club of Washington presented a sterilizer to Emergency Hospital to complete a dental clinic donated by the club. . . . The Cambria theatre in Johnston, Pa., has been added to the Fruchtmann chain of theatres. . . . The Hilltop drive-in in West Virginia was scheduled to open May 15. . . . RKO Keith's will play "The Caine Mutiny" June 30.

Herzog Opens Detroit Office

Arthur Herzog, Jr., independent publicist, this week opened a new office in the Royal Palm Hotel, Detroit. Mr. Herzog, with long exploitation experience, has handled "Hamlet," "Cyrano," "David and Bathsheba," "The Glenn Miller Story," and "Genevieve" in the Detroit area, and also was executive director of the Detroit Metropolitan Committee's campaign.

Foreign Film Imports Into Canada Gain

TORONTO: The number of foreign pictures brought into the Province of Ontario has trebled in the last three years, according to the annual report of the Ontario Board of Censors, headed by O. J. Silverthorne. The Board reviewed 591 features from all countries. Of these, 495 were approved without treatment or classification. Of the total, 401 were of United States origin; 81 were made in the British Isles and the remainder, with one exception, were produced on the European continent, principally in France, West Germany and Italy.

There were 109 foreign films brought in the last fiscal year, as compared with 59 the previous year, and 34 two years ago. Reason for this interest in foreign films may be gathered from the fact that Canada's large-scale immigration program has brought hundreds of thousands of new residents from Europe.

The board chairman cites a "tendency in advertising to over-emphasize sex even for pictures which dealt sparingly with sex problems. Consequently, it became increasingly difficult to deal with the advertising and certain distributors and exhibitors attempted to take advantage of our position with regard to newspaper advertisements and theatre fronts." But with the proclaiming of the new Theatres Act, "the authority of the Board has been increased considerably and we do not expect further difficulty."

During the fiscal year, 575 theatre licenses were issued, an increase of 11 over the previous year. Seven theatres closed permanently, and six closed voluntarily temporarily. In three locations, theatres of an antiquated nature were replaced with buildings of modern design and construction.

There were 1,084 projectionists' licenses issued, a slight increase over the year's total. Only two prosecutions were instituted against theatres, one for obstructed exits, and the other for admitting unaccompanied children. Ten projectionists were suspended for various periods.

Dr. Hammarskjold Pays Tribute to U. S. Films

HOLLYWOOD: Dr. Dag Hammarskjold, United Nations Secretary-General speaking before the World Affairs Council last Friday, paid tribute to American films. He declared: "American motion pictures have had much to do with the fact that through a large part of the world, when somebody wants to bang his neighbor on the head, he stops and thinks before doing it. Generally movies oppose intolerance. Without them people of the world would know much less about each other and we would be much further from our goal of living together peaceably."

GREATEST NEWS YET IN THEATRE SOUND!



**Multi-directional sound
on a standard optical track**

This is it! The simple, permanent sound system that solves all the exhibitor's stereophonic sound problems—and it's fully compatible with conventional sound systems. Projection procedures remain the same, too.

Exhibitors with stereophonic sound can switch to Perspecta Stereophonic Sound by installing only an integrator unit, design-engineered by Fairchild. Theatres equipped for conventional sound need only that single miracle unit plus additional power amplifiers, loudspeakers and a multiple gang fader.

REMEMBER! MCM, Paramount and Warner Bros. are now filming all productions with this new technique.

See your theatre supply dealer for full information or write:
FAIRCHILD RECORDING EQUIPMENT
MOTION PICTURE SOUND DIVISION • WHITESTONE 57, NEW YORK

Film Heads Weigh Army Picture

WASHINGTON: The possibility of popular release of a 90-minute color documentary film of the Army was discussed by industry leaders and Army officials here at a meeting in the Pentagon this week.

Some 40 industry leaders attended the meeting. Spokesmen said the Army did not ask the industry for any immediate commitment, and no commitments were volunteered. The film, titled "This Is Your Army," is a feature-length picture, the longest film ever made by the Army. It is now being used for troop orientation purposes. The industry officials reportedly were enthusiastic about the film and will notify the Army shortly on the best way to handle it.

Among those attending the session were: 20th Century-Fox president Spyros Skouras; Edmund Reek, Fox Movietone News producer and producer of "This Is Your Army"; Joseph Vogel, Loew's; Abe Montague, Columbia; William Gehring, 20th-Fox; Harry Mandel, RKO; Al Schwalberg, Paramount; Richard Altschuler, Republic; Ben Kalmenson and Norman Moray, Warners; Morey Goldstein, Allied Artists; Mitchell Wolfson, WOMETCO; Abram F. Myers, Allied States Association; Elmer T. Rhoden, Fox Midwest Theatres; Harry Arthur, St. Louis; Frank Ricketson, Fox Intermountain; Kenneth W. Clark, Motion Picture Association, and Washington representatives for studios and newsreel companies.

Legion Reviews Nine; Puts Two in Class B

Of the nine motion pictures reviewed this week by the national Legion of Decency, two were regarded as morally objectionable for all. These are "Flame and the Flesh," for which the objection is that it has "suggestive situations and dialogue" and tends to condone immoral actions; and "Hell Raiders of the Deep," which has "suggestive costuming." Morally unobjectionable for adults are "Dial M for Murder," "Star of India," and "Johnny Guitar." Unobjectionable for general patronage are "Johnny Dark," "Men of the Fighting Lady," "Out of This World," and "The Student Prince."

Harry M. Warner Cited By Medical Fraternity

HOLLYWOOD: Harry M. Warner, president of Warner Bros., was presented with the Medical Achievement Award of Phi Lambda Kappa, national medical fraternity, at a dinner here May 15 "because of his outstanding contributions to medical science." Dr. Daniel Leventhal, chairman of the awards committee, said: "I know that a list of Mr. Warner's medical and charitable contributions covers more than 10 pages." He disclosed that in addition to

People in The News

MATTHEW FOX, industry executive, and YOLANDE BETBEZE, Miss America of 1951, have announced their engagement, with the wedding to take place in July in the home of N. J. BLUMBERG in Los Angeles.

HERBERT T. KALMUS, president of Technicolor Motion Picture Corp. of America, and MRS. KALMUS, left New York for Europe Wednesday on the S.S. *Queen Elizabeth*.

MARCEL GENTEL, RKO Pictures manager for France, has been reelected president of the Franco-American Syndicate, for the fifth consecutive time.

WILLIAM MOCLAIR temporarily is manager of the Roxy theatre in New York following the withdrawal of DICK DICKSON as managing director. MR. DICKSON reportedly is returning to the Fox West Coast headquarters in Los Angeles. MR. MOCLAIR is senior floor manager of the Roxy.

GEORGE BERTHELOU has been engaged by Jaguar Productions in an executive capacity, it was announced in Hollywood by the Alan Ladd film company. For many years MR. BERTHELOU was with Paramount as a production manager.

MERVIN HOUSER, eastern publicity and advertising director for RKO Radio for the past year and a half, has returned to Hollywood, where he will be executive assistant to PERRY LIEBER, national director of advertising and publicity of RKO studios.

RUSSELL C. HOLSLAG, vice-president of Precision Film Laboratories, and KERN MOYSE, president of Peerless Film Processing Corp., have been elected to the board of directors of the Association of Cinema Laboratories.

DOMINICK J. CAPANO has been elected vice-president of S. O. S. Cinema Supply Corp. in charge of TV studio and film production sales. In another company promotion WILLIAM H. ALLEN has been named production manager.

THOMAS F. DUANE, branch manager for Republic Pictures in Pittsburgh, has been named manager of Paramount Pictures Detroit branch, succeeding MIKE SIMON, resigned.

JAMES O'NEILL, public relations man, has been appointed eastern publicity representative for Hecht-Lancaster Productions.

WILLIAM P. HOWARD and ROBIN R. LEWIS have been appointed east coast salesman and supervisor of quality control, respectively, of Pathe Laboratories.

ARTHUR L. MAYER has severed his connection with Arthur Mayer-Edward Kingsley, Inc., disposing of his holdings to MR. KINGSLEY. The company, which specializes in the importation of foreign pictures, will continue as Kingsley International Pictures Corp. Mr. Mayer said he would continue to be engaged in matters related to foreign film production.

funds granted hospitals in Hollywood, New York and other places, Mr. Warner had provided money for research work on a serum expected to be helpful in healing fractures and in treatment of arthritis. Mr. Warner is the first non-medical man to win the honor.

Elect Walt Disney President Of New Disneyland Project

Walt Disney this week in Hollywood was elected president and board chairman of the newly organized Disneyland, Inc. The latter is a \$9,000,000 project—"part World's Fair, part playground, part community center"—which is scheduled to open in 1955 in Orange County, California. Named to the board were C. V. Wood, Jr., Sidney Markley, Earl J. Hudson, Robert S. Callender, Paul L. Pease and Loyd Wright. Vice-chairman of the board is Mr. Hudson, vice-president of the American Broadcasting Company. Disneyland vice-presidents are Mr. Markley and Mr. Wood. George D. Klimmer was named secretary and O. V. Melton assistant secretary and assistant treasurer.

Many Query Filmmakers

The pre-production licensing plan appears to be in remarkable good favor. The second producer to attempt it, Filmmakers Releasing Organization, reports tremendous response. Via trade papers last week, the company invited exhibitors to bid for its projected "Private Hell—36." It announced this week telegraphic replies have come in from such companies as American Broadcasting-Paramount Theatres, Stanley Warner, RKO Theatres, Skouras Theatres. Also, that inquiries were made by Walter Reade, Jr., of Reade Theatres; Fred Schwartz, Century Circuit; Harold Hinzler, Randforce Theatres; and Bernard Brooks, Fabian Theatres.

The idea is somewhat similar to that of producer Hal Makelim, who has Allied support for a program of films. Filmmakers announces it will ask support for "Mad at the World" and then for "Crash-Out." Company president Irving H. Levin said it plans to deliver a picture per month.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 119 attractions, 5,406 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Act of Love (UA)	—	—	3	5	2
Alaska Seas (Para.)	—	—	4	8	6
All the Brothers Were Valiant (MGM)	—	17	56	39	4
Back to God's Country (U-I)	1	24	46	18	6
Bad for Each Other (Col.)	—	—	2	10	6
Beachhead (UA)	—	7	12	9	1
Beat the Devil (UA)	18	—	3	9	11
Beneath the 12-Mile Reef (20th-Fox)	26	14	10	5	1
Best Years of Our Lives (RKO) (Reissue)	1	—	1	3	4
Bigamist, The (Filmakers)	—	2	7	—	7
Border River (U-I)	1	11	26	12	3
Botany Bay (Para.)	—	2	42	37	9
Boy from Oklahoma (WB)	20	15	25	20	7
Calamity Jane (WB)	5	72	39	8	1
Captain's Paradise (UA)	7	2	3	2	1
†Casanova's Big Night (Para.)	—	—	—	4	2
Cease Fire! (Para.)	—	5	12	17	7
†Charge of the Lancers (Col.)	—	6	—	—	2
Command, The (WB)	14	15	14	4	1
†Conquest of Mt. Everest (UA)	1	1	—	3	—
Crazylegs—All-American (Rep.)	—	2	7	6	3
Creature from the Black Lagoon (U-I)	1	13	15	2	1
Crime Wave (WB)	—	—	4	3	4
Dangerous Mission (RKO)	—	1	1	3	1
*Decameron Nights (RKO)	—	—	—	4	8
Diamond Queen, The (WB)	—	—	7	16	11
Dragonfly Squadron (AA)	1	2	4	4	—
Easy to Love (MGM)	22	27	33	10	15
Eddie Cantor Story (WB)	4	41	28	7	11
El Alamein (Col.)	—	1	5	—	—
Escape from Fort Bravo (MGM)	—	5	41	44	24
†Executive Suite (MGM)	—	4	2	—	1
Fighter Attack (AA)	—	9	8	—	3
Flight Nurse (Rep.)	1	7	21	11	4
Flight to Tangier (Para.)	—	1	14	27	9
Forbidden (U-I)	—	—	24	18	8
Forever Female (Para.)	8	2	10	19	25
†French Line (RKO)	4	2	—	—	—
From Here to Eternity (Col.)	66	46	7	2	5
Genevieve (U-I)	4	2	1	2	—
Give a Girl a Break (MGM)	—	7	23	39	15
Glass Web, The (U-I)	—	1	5	9	9
Glenn Miller Story (U-I)	88	36	2	2	—
Go, Man, Go (UA)	8	17	8	2	2
Great Diamond Robbery (MGM)	—	9	12	18	6
Gun Fury (Col.)	—	5	18	12	3
Hell and High Water (20th-Fox)	22	10	6	—	—
Hell's Half Acre (Rep.)	—	1	4	3	2
Here Come the Girls (Para.)	2	8	29	55	26
His Majesty O'Keefe (WB)	14	24	25	37	12
Hondo (WB)	77	31	10	1	3
How to Marry a Millionaire (20th-Fox)	63	8	1	2	—
It Should Happen to You (Col.)	2	2	10	1	4
Jesse James vs. the Daltons (Col.)	4	9	8	7	2
Jivaro (Para.)	—	4	4	15	5
Jubilee Trail (Rep.)	—	3	12	12	4
Julius Caesar (MGM)	9	3	2	—	—

	EX	AA	AV	BA	PR
King of the Khyber Rifles (20th-Fox)	24	7	10	—	3
Kiss Me Kate (MGM)	5	24	28	39	22
Knights of the Round Table (MGM)	16	22	6	3	2
Little Caesar (WB) (Reissue)	7	2	2	10	2
Little Fugitive (Burstyn)	4	4	4	1	1
Living Desert, The (Disney)	11	4	1	—	1
Long, Long Trailer, The (MGM)	82	62	8	1	—
Lucky Me (WB)	—	1	4	6	1
Ma and Pa Kettle at Home (U-I)	20	19	10	—	1
Men Between, The (UA)	—	2	4	4	—
Men Crazy (20th-Fox)	—	1	6	2	1
Men in the Attic (20th-Fox)	—	—	13	4	5
Martin Luther (de Rochemont)	21	16	5	4	1
Miami Story, The (Col.)	—	—	7	—	1
Miss Robin Crusoe (20th-Fox)	—	—	2	3	7
Miss Sadie Thompson (Col.)	12	34	12	11	—
Money from Home (Para.)	5	35	10	1	2
Naked Jungle, The (Para.)	—	17	9	4	1
Nebraskan, The (Col.)	—	2	5	4	3
New Faces (20th-Fox)	7	—	—	1	2
Night People (20th-Fox)	6	4	3	—	—
Paratrooper (Col.)	2	24	31	20	3
Paris Model (Col.)	—	—	2	3	5
Phantom of the Rue Morgue (WB)	2	2	3	3	2
Pinocchio (RKO) (Reissue)	20	1	—	4	—
Prince Valiant (20th-Fox)	1	1	4	2	1
Prisoners of the Casbah (Col.)	—	1	—	9	6
Private Eyes (AA)	—	3	7	1	—
Public Enemy (WB) (Reissue)	—	4	3	9	2
Quo Vadis (MGM) (Reissue)	9	24	11	9	5
Rails Into Laramie (U-I)	—	—	7	8	2
Red Garters (Para.)	1	3	15	14	11
Rhapsody (MGM)	1	10	1	3	2
Ride Clear of Diablo (U-I)	3	15	15	3	—
Riders to the Stars (UA)	—	1	4	10	3
Riding Shotgun (WB)	—	1	5	3	—
Riot in Cell Block 11 (AA)	—	9	31	15	1
Rob Roy (Disney-RKO)	—	1	12	5	2
Robe, The (20th-Fox)	84	11	3	—	—
*Roman Holiday (Para.)	8	24	42	39	8
Rose Marie (MGM)	2	4	7	1	—
Saadia (MGM)	—	1	5	18	21
Saskatchewan (U-I)	8	48	24	6	6
*Shane (Para.)	68	51	7	2	—
Shark River (UA)	—	20	14	4	4
She Couldn't Say No (RKO)	—	1	14	8	4
Siege at Red River (20th-Fox)	—	4	4	8	1
Slaves of Babylon (Col.)	—	1	5	5	3
*So Big (WB)	1	19	69	23	5
*Take the High Ground (MGM)	11	44	48	11	3
Taza, Son of Cochise (U-I)	2	6	17	8	4
Tennessee Champ (MGM)	—	—	1	6	5
Three Sailors and a Girl (WB)	1	7	45	25	12
Three Young Texans (20th-Fox)	—	7	11	12	4
Thunder Over the Plains (WB)	1	18	26	28	7
Top Banana (UA)	—	—	4	8	3
Tumbleweed (U-I)	3	25	29	10	4
Veils of Bagdad (U-I)	—	1	5	20	14
Walking My Baby Back Home (U-I)	—	36	50	29	5
War Arrow (U-I)	—	27	35	13	6
Wild One (Col.)	—	17	10	4	4
Yankee Pasha (U-I)	—	7	10	3	2

"What the Picture did for me"

Columbia

IT SHOULD HAPPEN TO YOU: Judy Holliday, Peter Lawford—Very good comedy. Those who saw it raved about it—but not enough saw it. Did below average business. Played Sunday, Monday, Tuesday, May 2, 3, 4.—Frank Hughes, Avenue Theatre, San Francisco, Calif.

JUGGLER, THE: Kirk Douglas, Milly Vitale—Very good story about a refugee juggler from Germany who has arrived in Israel and can't seem to get adjusted. The picture is good and the scenes very enlightening, but it also died. Suggest that you use it if you can on the bottom of a double bill, or otherwise pass it up. Played Tuesday, Wednesday, May 4, 5.—Major I. Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.

MISS SADIE THOMPSON: Rita Hayworth, Jose Ferrer—I was shocked, but not by the picture—only by the amazingly good business. Ferrer's performance was perfect. Played Tuesday, Wednesday, April 27, 28.—Elaine S. George, Star Theatre, Heppner, Ore.

Metro-Goldwyn-Mayer

ESCAPE FROM FT. BRAVO: William Holden, Eleanor Parker—Excellent! This is one of the best Indian pictures I have ever had. However, business on this was bad. Too many Indian pictures lately and my patrons just won't pay to see them any more. Stop making them for a while! Played Sunday, Monday, May 2, 3.—George Kelloff, Ute Theatre, Aguilar, Colo.

HALF A HERO: Red Skelton, Jean Hagen—This is a cute picture that your teen-agers will like. Not strong enough for single bill, however. Played Thursday, Friday, Saturday, April 29, 30, May 1.—George Kelloff, Ute Theatre, Aguilar, Colo.

MOGAMBO: Clark Gable, Ava Gardner—An excellent picture of its type and this type always goes over big here. Ava Gardner, in a provocative role, certainly stole the show. Clark Gable good as the rugged white hunter, although he's beginning to show signs of wear and tear. If you haven't played this one yet, by all means do so. Played Sunday, Monday, May 2, 3.—Mike Olienyk, Belfield Theatre, Belfield, N. Dak.

SAADIA: Cornel Wilde, Mel Ferrer—Very good. This is different and was well liked by the few who took the chance. Title scared most of them away. Played Tuesday, Wednesday, May 4, 5.—George Kelloff, Ute Theatre, Aguilar, Colo.

SCANDAL AT SCOURIE: Greer Garson, Walter Pidgeon—Excellent business! The Garson-Pidgeon combination rang the bell and the till. Nice family picture did 175% on a short mid-week—should have given it better playing time. We can use more just like it. Played Wednesday, Thursday, April 28, 29.—Mike Olienyk, Belfield Theatre, Belfield, N. Dak.

TENNESSEE CHAMP: Shelley Winters, Dewey Martin—This is without a doubt one of the best pictures I have ever seen and the one that was most disappointing to the box office. It has everything you might want in a picture—color, action, comedy, story and stars. We went all out with this one in advertising with window cards, heralds, etc., but it fell flat. It didn't do hardly anything with the first run engagement either, even with the personal appearance of Keenan Wynn. Everybody who saw this, though, really seemed to like it. If I had it to do all over, I would offer a dollar bill to all patrons attending who didn't honestly believe that "Tennessee Champ" is one of the best pictures they ever saw. I think the boxing may have killed the picture because this has never drawn a decent attendance yet. Played Sunday, Monday, May 2, 3.—Major I. Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.

Paramount

CADDY, THE: Martin & Lewis, Donna Reed—Excellent! My draw was low due to this being so old. Most of my people had already seen it. Played Sun-

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

day, Monday, April 25, 26.—George Kelloff, Ute Theatre, Aguilar, Colo.

CASANOVA'S BIG NIGHT: Bob Hope, Joan Fontaine—The fascinating thing about this picture for me was all the prominent players in small and even non-speaking roles. Funnier than "Here Come the Girls", but this star needs a really good story. Played Sunday, Monday, May 2, 3.—Elaine S. George, Star Theatre, Heppner, Ore.

CEASE FIRE: Korean War—This documentary did not do any business. Obviously the lack of any star material had a considerable effect on the B. O., besides the war angle involved. I think if there were any known stars in the picture, that would have provided a much needed "shot in the arm." It's tough to sell the picture without any marquee names. May be O. K. in situations where you can tie in the American Legion, the Army Reserves or other military groups. Played Tuesday, Wednesday, April 27, 28.—Major I. Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.

DARK CITY: Charlton Heston, Elizabeth Scott, Jack (Dragnet) Webb—This was bought about two years ago when Charlton Heston was not known, in fact "Dark City" is the picture that introduces him. As a result of the popularity of Charlton Heston and Jack Webb of TV fame, I played it to good attendance. It concerns police and action. Bought very reasonably. Played Saturday, May 1.—Major I. Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.

FLIGHT TO TANGIER: Joan Fontaine, Jack Palance—Very poor. Hard to understand and not worth playing. Pass it up. Played Sunday, Monday, April 25, 26.—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

MONEY FROM HOME: Dean Martin, Jerry Lewis—Not one of the best, but very good box office—their first Technicolor. Played Wednesday, Thursday, Friday, Saturday, April 28, 29, 30, May 1.—Frank Hughes, Avenue Theatre, San Francisco, Calif.

Republic

CRAZYLEGS—ALL AMERICAN: Elroy Hirsch, Lloyd Nolan—Strong pull among the high school group—an interesting football picture. Played Sunday, Monday, May 2, 3.—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

HEART OF THE ROCKIES: Roy Rogers, Penny Edwards—Not as good as he used to be. These black and white prints haven't the appeal the colored ones have. Glad this is my last. Played Thursday, Friday, Saturday, April 29, 30, May 1.—George Kelloff, Ute Theatre, Aguilar, Colo.

Twentieth Century-Fox

BENEATH THE 12-MILE REEF: Terry Moore, Robert Wagner—A wonderful picture: The underwater scenes and accompanying music truly "out of this world". Photography is much improved over the first two releases. We enjoyed only normal business, which is a disappointment when I remind myself of the cost of the CinemaScope installation. Played Sunday, Monday, Tuesday, Wednesday, Thursday, May 9, 10, 11, 12, 13.—Mike Olienyk, Belfield Theatre, Belfield, N. Dak.

HOW TO MARRY A MILLIONAIRE: Marilyn Monroe, Betty Grable, Lauren Bacall—An entertaining picture that seemed to please better-than-average crowds. Marilyn Monroe is not a draw here, so business was not up to expectations. Photography is still bad in a good share of the footage—impossible to bring into sharp focus. Comments ranging from "good", "cute" to "not so bad". Personally, I liked

it. The shot of the airplane landing was the nearest thing to being right on the plane that I have ever experienced. Played Friday, Saturday, Sunday, Monday, Tuesday, April 23, 24, 25, 26, 27.—Mike Olienyk, Belfield Theatre, Belfield, N. Dak.

INFERNO: Robert Ryan, Robert Fleming—Excellent! This honey of a picture drew well and pleased all present. Played Tuesday, Wednesday, April 27, 28.—George Kelloff, Ute Theatre, Aguilar, Colo.

SIEGE AT RED RIVER: Van Johnson, Joanne Dru—Played this one "hot" on a saturation booking. It's a good Civil War-Indians-action picture that gave us only normal business. Van Johnson good in what I believe is his first western. Played Friday, Saturday, May 7, 8.—Mike Olienyk, Belfield Theatre, Belfield, N. Dak.

United Artists

SABRE JET: Robert Stack, Colleen Gray—Very good. Really a woman's picture, but few knew it. So, since most women don't go for war pictures, they stayed away. Push the woman angle. Played Sunday, Monday, Tuesday, April 25, 26, 27.—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

Universal

GOLDEN BLADE: Rock Hudson, Piper Laurie—A good small-screen version of "Prince Valiant". Little Miss Laurie is not much of an actress, but she is a joy to behold, and Hudson has done a sincerely good job in everything we've seen him in. Played Thursday, Friday, Saturday, April 29, 30, May 1.—Elaine S. George, Star Theatre, Heppner, Ore.

Warner Bros.

ABBOTT & COSTELLO MEET CAPTAIN KIDD: Abbott & Costello, Charles Laughton—This is their worst picture to date. Why this had so much music is beyond me. They would just start making them laugh and then someone would break in and start singing. Played Thursday, Friday, Saturday, May 6, 7, 8.—George Kelloff, Ute Theatre, Aguilar, Colo.

MOONLIGHTER, THE: Barbara Stanwyck, Fred MacMurray—Very good picture but very bad business. The title didn't help. Better double this with something that will bring them in. Once they are in, they will like what they see. Played Thursday, Friday, Saturday, May 6, 7, 8.—George Kelloff, Ute Theatre, Aguilar, Colo.

Shorts

Metro-Goldwyn-Mayer

TEE FOR TWO: Gold Medal Reprint Cartoon—They enjoyed this as much as the feature. Most of my patrons saw this twice.—George Kelloff, Ute Theatre, Aguilar, Colo.

Warner Bros.

THAR SHE BLOWS: Special—Excellent documentary on whaling.—W. R. Shepherd, Regent Cinema, South Shields, England.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion \$1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



NEW EQUIPMENT

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MIRRO-CLARIC REPRESENTS BEST VALUE in metalized all purpose screen—only \$1.00 sq. ft. Seams absolutely invisible; Kollmorgen wide angle lenses, special apertures, immediately available! S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

BOOKS

"NEW SCREEN TECHNIQUES"—THE NEW book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinemascope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr., 208 pages. Price \$4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

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SWELL BUYS AT STAR! CENTURY CC OR Simplex E-7 mechanisms, 6 month guarantee, only \$475 pair; RCA MI-9050 soundheads, rebuilt, \$595 pair; Ashcraft or Strong mogul 70 ampere lamphouses, rebuilt, \$489.50 pair; DeVry XD projectors, complete, rebuilt, \$745 pair; Holmes projectors, heavy bases, arc lamphouses, etc., rebuilt, \$850 pair; What do you need? STAR CINEMA SUPPLY, 447 West 52nd Street, New York 19.

DEVRY DUAL 35MM PROJECTION AND SOUND. Rebuilt like new, \$895. Send for DeVry Bulletin. Holmes dual outfits excellent condition, \$550. Time deals available. S.O.S. CINEMA SUPPLY CORPORA-TION, 602 W. 52nd Street, New York 19.

HELP WANTED

ARE YOU THE MAN WE WANT? MANAG-erial jobs open in growing drive-in circuit. Positions available in East Coast and Mid-West. 52-week deal with extras. The right men showing ambition and pride in their work can make a fine career with us. Write and we will arrange appointments. SMITH MANAGEMENT CO., Attention Arnold Berger, 82 Newbury St., Boston, Mass.

WANTED—THEATRE MANAGER FOR FIRST run, downtown, upper midwest metropolitan city (oper-ated by small independent chain). Willing to pay good salary for a first class manager capable of doing all exploitation and handling staff. Please state qual-ifications and salary expected. All replies confidential. BOX 2790, MOTION PICTURE HERALD.

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THEATRES

FOUR HUNDRED SEAT, AIR CONDITIONED, only neighborhood theatre, easily converted, wide screen. Ten thousand, half cash. LAKESHORE THE-ATRE, Jacksonville, Florida.

SALE NEW MASONRY BUILDING, 407 SEATS, new equipment and furnishings, 50 miles from Buf-falo, asking \$60,000 easy terms. DREW, 159 Linwood Avenue, Buffalo, New York.

SEATING

ATTENTION EXHIBITORS! HOW ABOUT SOME Spring tonic for your chairs to improve comfort and get back some of the customers you lost. We have a large stock of late type chairs that will meet all requirements. If you are interested in rebuilding your chairs or in the market for better than you have, write for additional information. Prices very reason-able. EASTERN SEATING CO., 138-13 Springfield Blvd., Springfield Gardens, N. Y., Laurrenton 8-3696.

NEED CHAIRS? SEND FOR CHAIR BULLETIN showing all makes and types from \$4.95. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

Charles Jones Opens New House in Iowa

DES MOINES: The Northwood theatre, Northwood, Ia., was formally opened May 16 by Charles Jones, secretary of the I.T.O. of Iowa-Nebraska. Mr. Jones, columnist for "Better Theatres" formerly operated the Dawn theatre at Elma, Ia., which was destroyed by fire last March. The Northwood was purchased from Nathan Sandler of this city. L. E. Whitcome, its manager for the past 12 years, will remain until Mr. Jones has familiarized himself with the operation and then will retire for reasons of health.

Goldwyn's "Hans" to Go into General Release July 1

Plans have been completed for the general release of Samuel Goldwyn's "Hans Christian Andersen" July 1, James Mulvey, president of Samuel Goldwyn Productions, announced in New York this week. A special summer exploitation campaign has been

prepared, according to Charles Boasberg, general sales manager for RKO Radio Pic-tures, which is handling the distribution. Completely new ads, TV and theatre trailers, and publicity material will be employed.

Metropolitan Playhouses Reports \$1,748 Loss

Metropolitan Playhouses, Inc., of New York, last week reported a net loss for the year ended January 31, of \$1,748. Its gross income was \$3,224,063. Expenses and other deductions listed \$2,480,092 as rent. Sales of theatre property brought in a profit of \$43,691. United Artists Theatre Circuit, Inc., reporting for the year ended August 31, 1953, lists a net income of \$177,324.

Joseph J. Unger, Industry Veteran, Dies in New York

Joseph J. Unger, industry executive, was found dead in his New York apartment May 12, apparently from a cerebral hem-

orrhage. In the industry 34 years, Mr. Unger entered the field as a booker for the General Film Co. in 1920. Up to his death he was a partner in Rogers and Unger As-sociates, which was formed in 1949. In 1921 he joined First National Pictures as branch manager, then transferred to Paramount three years later in a similar capacity. He was named district manager in 1928, eastern division sales manager in 1932, and eastern and Canadian sales manager in 1939. He later became western sales manager for United Artists before becoming general sales manager in 1946. He resigned in 1948 to form his association with Mr. Rogers. He is survived by three brothers and three sisters.

Herbert I. Leeds

Herbert I. Leeds, 42, film director for many of the most important companies, killed himself May 16 at a New York hotel, with a shotgun. He leaves his widow, Evie, and four-year-old daughter Lydia.

Managers' Round Table



An International Association of Motion Picture Showmen—Walter Brooks, Director

The Manager's Outlook Is Brighter Than It Was

NOT long ago, there came to this desk a well-printed brochure, "Motion Picture Theatre Operation As a Career," which was published in 1939 by The Institute for Vocational Research, Chicago, and which is made more interesting by the comparisons that follow such a study, fifteen years later. The editorial board responsible for the contents are heads of educational departments in various colleges and universities, and we are flattered that they used the MOTION PICTURE HERALD and *Better Theatres* as authorities in reaching their conclusions. We can't dispute their sources.

But Walter Reade's observations at the Quigley Awards luncheon serve to point up the differences that obtain today, as compared with the figures quoted in this study, especially with regard to wages and salaries. For instance, the book concludes with the pungent line, "The theatre manager must be a jack of many trades and master of one." We like that sentence, and hope to use it again, for it contains so much truth. But they also say that salaries for theatre managers vary with the size of the theatre, and they print a scale which ranges from \$45 up to \$70 per week, in houses of from 500 to 1,000 seats.

They also refer to the assistant manager's job, at \$20 per week; the projectionist at \$35; the cashier at \$14 and up, so things must be considerably better today than they used to be, back in 1939. If this wasn't such an elaborate study, so well printed and prepared, we'd be inclined to laugh at some conclusions with regard to wages and salaries. For it is obvious that we have grown to a different stature in the salary brackets. Many who come to our door, as visitors, tell us that the manager's job is worth \$100 a week and up, these days, and further proof of that fact is found in the classified ads in MOTION PICTURE HERALD. It's encouraging to know that the manager's outlook is so much brighter, and that this phase of management is improving.

We note, too, the outline of "the manager's day"—which the professors agree, starts at 9:30 A.M. and continues, "some-

WE FREELY PREDICT

That now the exhibitor groups have won their political victory over the compulsion to use stereophonic sound and/or other new dimensions, that the theatres which will endure, and be here next year, and thereafter, will voluntarily use the identical style and system which has been so rigorously opposed.

In fact, the good theatres and the good managers will continue to be out in front with the best things on the screen, in the best fashion, and with the best of modern devices. That's all that can keep any of us in this business, in the face of tremendous new competition. Those who prefer to drift with the tide will awake to find themselves in a back-current, and statistics will show more theatre closings in the fringe areas.

It isn't necessarily a difference between large and small situations, for very many of the latter have shown that they are most up-to-date, and ahead of the times. The new dimensions are particularly effective in small theatres, and only have to be planned and purchased with reasonable common sense to avoid any real difficulties. We've said repeatedly, on this page, that if Round Table members will read, and learn, these differences, in the trade press and from observation in other theatres, they will never make a fundamental mistake in policy or procedure.

We know a long list of good theatre managers in small situations who are already well advanced in the new methods.

times, until 1 A.M." Furthermore, his day, in this study, is compactly filled with a number of things, all scheduled as part of his job, even to going to lunch, "perhaps at a local club or group meeting which the manager has found it advisable and profitable to attend." There's lots to learn, in this study, and we propose to give it a careful going over, for further facts.

VERY INTERESTING, the statement by Hal B. Makelim, who will produce 12 feature films for Allied States Association of Motion Picture Exhibitors, that of this number, he would guarantee two which would be mediocre, nine that would be "nice" and one that would be a hit—his own estimate of the risks involved in producing films for theatre audiences, anywhere in the world. The major studios have long known that factual potential as it applied to their own production. In the good old days, of block booking and blind selling, which Mr. Makelim and Allied will happily restore, the exhibitor had a 20 per cent cancellation privilege for pictures he felt were too mediocre for his use, and it was seldom that exhibitors agreed.

PIANO as a musical term, may mean "soft music"—but the CinemaScope short film of "The First Piano Quartet" could be one of the best demonstrations of our new dimensions of sight and sound on the screen. The Quartet is well known on radio, and for their many recordings which have been widely sold throughout the world. Four pianos give scope to the scene, and provide a substantial reason for stereophonic sound. Also coming up from 20th Century-Fox are other good musical shorts in CinemaScope that will give your music lovers the kind of an attraction they usually pay several dollars to hear.

JEFF JEFFERIS' always amusing and neighborly chatter, mimeographed on the back of his monthly program, must be just as interesting to his home folks as it is to us. For instance, he writes them, "We advertised 'Cheyenne Crossing' but I was just too anxious. We got a letter from the film outfit today telling me the picture isn't even finished yet, and so we'd have to substitute something else on May 22nd. I was so perplexed that I forgot to ask them the name of the other feature, but I know it will be a good one, for the man said so." That's a real good line. —Walter Brooks



Elephants & Executives

Johnny Corbett, city manager for Schine theatres in Gloversville, N. Y., had teen-agers on stage to sing in a half-hour tieup with a local disc jockey.



NO MATTER where you look, you'll find interesting examples of ingenious exploitation, as represented by the pictorial evidence on this page, quite varied, quite valuable, to members of the Round Table, as inspiration for their own showmanship.



Carl Rogers, manager of Loew's theatre, Dayton, Ohio, staged the "Executive Suite" scene above, with "Miss Secretary" to take dictation from patrons wishing to record their own voices, on the Dictophone tie-in, which is suggested in the pressbook. Good ballyhoo, right on the box-office line, where it matters most. Below, you see one of the wonderful window displays arranged by Wana-maker's in New York, for the run of "Executive Suite" at the Radio City Music Hall. They're doing it all over the country—in store windows and theatre lobbies—simulating "Executive Suite" as the scene of exciting business drama.

Clifford Lorbeck made excellent use of a vacant store, adjoining the theatre, to extend his front display for "Prince Valiant"—using the art materials from a 24-sheet as the basis. It all adds up to complete the highly pictorial effect.

Alice Gorham, in charge of ticket sales promotion for United Detroit Theatres, planned the fine geographical display for "Elephant Walk" in the lobby of the Michigan Theatre, Detroit, and below, the huge street display for the same picture at the Stanley theatre, in Philadelphia.



"That Girl From Sault Ste. Marie"

We keep looking at the map and wishing we could go to Canada, and it's not altogether the vacation country up there that we find attractive. It's that attractive Round Table member, Miss Olga Sharabura, and her showmanship, from the Orpheum theatre, in addition to the beauties of nature. She says she's operating a small theatre, but giving it all she's got, and results show.

For "Rob Roy," she turned out a kilted piper band, in keeping with the occasion, and the photos she sends prove that this was just the right idea to pay off at the box office. Dan Krendel gave her first prize in her group for the ballyhoo, and now she's a contender in the Quigley Awards with the same campaign. The theatre front was bold and colorful—and by the way, we like that maple leaf trademark of Famous Player's theatres, in neon lights, above the marquee. It pays to sell your theatre along with the attraction.

The Scotch atmosphere was carried into many window displays by cooperative merchants, and a full-page newspaper ad was sponsored by half a dozen merchants who plastered their ads with "Rob Roy" slugs, and left a good area, top center, for the theatre. Some throwaway heralds were also sponsored by a cooperative advertiser. By coincidence, the junior champion Scottish dancer was in town, and that with the bagpipe parade, had everybody talking about the picture, the theatre, and the manager, who deserved all credit for tying in everything to make the promotion possible.

"Miss Federalburg" Is A Pearl Bryant Production

Miss Pearl Bryant, manager of Schine's Federal theatre, Federalburg, Md., has again put on her annual production of "Miss Federalburg" a contest that seems to be a bigger success every year. 1954's "Miss Federalburg" is certainly a beauty, and she deserved the front-page breaks she got in local papers. The new Queen received a complete wardrobe, and her expenses to the Delmarva contest in June, which is the big affair on the Shore. That coined word is made up of Delaware, Maryland and Virginia—and it's the Eastern shore of those States that borders on Chesapeake Bay and the Atlantic. Wonderful public relations, in this idea—and accumulative, through the years. No doubt about what it means to the theatre, and its able manager.

Seymour Morris reports that "the boys from Syracuse" (and this doesn't mean the Shuberts) did a phenomenal job with "Prince Valiant"—under the direction of Harry Unterfort, at Schine's Paramount.

Showmen in Action

Harry Shaw, division manager for the Loew-Poli Theatres in New England, has left for San Francisco to take over the duties of Boyd Sparrow, manager of Loew's Warfield, while the latter is on vacation.

Arnold Kirsch, manager of the DeLuxe theatre in the Bronx, New York, has regular stunts lined up for holidays, with a commercial tieup to pay the way. His morning show was sponsored by the Bronx Savings Bank and the Easter show by neighborhood merchants.

Lou Hart contacted 26 Junior High, Senior High, Central and Parochial schools to put over his engagement of "Julius Caesar" at Schine's Avon theatre, Watertown, N. Y., and diversified his selling approach to handle this as a special attraction.

Sorry that we spelled the name wrong, of the overseas winner in the first quarter, who will find his name spelled correctly when he receives his certificate. Our apologies to M. Galeazzi, publicity director for Republic Pictures of Italy, in Rome.

Bob Helm, manager of the United Artists theatre, San Jose, California, had pretty girls on the street in a co-op ballyhoo stunt for "The Glenn Miller Story" and station KXRX.

Tommy Edwards, Jr., of Edwards and Plumlee Theatres, Farmington, Mo., says he likes the new Refreshment Merchandising section in the HERALD, and will contribute some things for it. We'd like to hear from Tommy, Sr., too.

Joe Boyle, manager of Loew's Poli theatre, Norwich, had "Bozo, the Clown" as a guest for his children's show on a recent Saturday morning, with newspaper breaks.

Jerry Schur, manager of Skouras Crotona theatre, in the Bronx, used special flash heralds and equally exciting lobby display, for "Riot in Cell Block 11."

Dale Baldwin, manager of Statesville's Parkway theatre at West Jefferson, N. C., who seldom misses a bet, had a special herald for "Little Boy Lost."

Ray McNamara, manager of the Allyn theatre, Hartford, arranged a contest in the Hartford Times for "Elephant Walk" with guest tickets for those who could assemble the longest list of films containing the word "walk" in the titles.

Jack Hamaker, manager of the Fox theatre, Spokane, had his attractive usherettes in Hawaiian costumes as atmosphere for "His Majesty O'Keefe"—and the candy counter trimmed with a tropical decor.

Jack McDougall, manager of the Fox theatre, Oakland, Calif., had "water skiers"—on roller skates, that is—towed by a speedboat—on wheels, that is—as street ballyhoo for "Easy to Love" to make a good exploitation stunt for a good picture.

More than 100 FW Coasters gathered in Los Angeles to wish retiring general manager George Bowser bon voyage. He was in New York last week, sailing on a six-weeks trip abroad.



One of Loew's Theatres oldest employees, in length of service, Mrs. Bessie Dove, manager of Loew's Avenue B theatre, says farewell to Joseph R. Vogel, vice-president, as she retires after 43 years with the company. Mrs. Dove began as a cashier at Loew's famous American theatre, and since 1929 she has managed Loew's Embassy, Ziegfeld, Criterion, 42nd Street, Woodside and 86th Street theatres, all in New York. The Round Table salutes a good manager, who tops all of our records.

Limited Ads Sell "Lili"

A most unusual campaign, submitted by Emil Hollenstein, from the Studio 4 theatre, Zurich, Switzerland, shows how he sold "Lili" for an extended run, with limitations on his advertising such as we've never known. The Swiss don't exactly encourage showmanship. There can be no exploitation by either distributor or exhibitor under penalty of heavy fines; no street stunts, no front displays and even the size of the posters and newspaper ads are fixed by Swiss law.

It's extraordinary to see how this genuine showman sold his picture and stayed within the legal limits. With all the handicaps, he has done such a masterful job that we hope he attracts attention with this entry for the Quigley Awards in the second quarter. There are sixty-three ads, all measuring just 4½ and 2 inches, each with a picture of "Lili" with the name of the picture in strong display, and half of each space devoted to a different, compact sales talk, which sparkles with originality, good humor and practical showmanship. We can't reproduce them to any advantage, and the language is different. But every one of the messages are pertinent, pithy, punchy, convincing.

It's enough to say that "Lili" played 88 days, to break all records. In length of run, and in gross receipts, "Lili" beat "The Robe," which is a runner-up for honors. The little ads became the talk of the town—the Swiss teasers sold the picture, to us!

Steve O'Bryan, manager of Schine's State theatre, Hamilton, N. Y.—the home of Colgate University—found that it paid to query students about return dates for pictures they may have missed, and now he sends out special postcards.



Harry Unterfort, Schine division manager at the Paramount theatre, Syracuse, is seen above with Dennis Sullivan, local disc jockey, going over some of the replies received in a radio contest for "The Glenn Miller Story", which had the public writing and telephoning two weeks in advance of the playdates. The idea developed when the disc jockey casually mentioned that the picture was a coming attraction—and wondered who would play the leading roles. He promptly began to receive so many suggestions that it became a promotion.

Mel Jolley Uses Radio Tieup For Bob Hope

Good friend, Mel Jolley, manager of the Century theatre, Hamilton, Ontario, has a thoroughly professional presentation for his radio tieup station CHML for Jello—and Bob Hope. In fact, this has Bob at work, selling Jello, and vice versa. The Saturday Evening Post series on Bob Hope was also utilized to sell the film attraction, which was "Here Come the Girls."

"Wild One" Safety Drive

Jack Alger, publicity manager for Alger Theatres in La Salle, Ill., supplies an unusual campaign which he devised for the run of "The Wild One" at the La Salle theatre. It's a difficult film to handle, for it accents juvenile delinquency on the wrong side, and we compliment him on the way he overcame a major objection by creating a municipal benefit. He promoted a safety drive, in the name of the picture, the Mayor of La Salle and the publishers of the Daily News-Tribune cooperating. The newspaper gave front page space, and editorial copy, to the fact that a \$100 prize was offered in a "Youth-Maturity Test."

The Chicago Motor Club were participants in the 11-way tieup, with their "Detonator Test" idea, whereby drivers of contending cars were to stop within 25 feet, after a black cartridge exploded and put a yellow mark on the pavement. We can tell you that nobody won the \$100—because nobody could stop within 25 feet, and, of course, that was the whole point. The newspaper played up the idea for several days, on the front page, and both the editor and the Mayor tried to win, still not convinced that 25 miles was too fast to stop within 25 feet from the signal. The local schools, automotive dealers, radio station, Chamber of Commerce, and Police Departments were co-sponsors with the theatre in the drive to sell a picture for its lesson in safety. Street ballyhoo, consisting of wrecked cars, were furnished by garages.

Jim Womble, manager of the Lompoc theatre, Lompoc, California, submits his cooperative ads for "Executive Suite"—done with a furniture store—and it all fits together perfectly to furnish a newspaper ad for both parties.



East or west, "Julius Caesar" is best—in the special handling of MGM pictures. In New York, for instance, 50 independent and circuit theatre managers gathered to hear Arthur Canton, eastern divisional press representative, outline a contest to award the best showmanship in the metropolitan area, in the subsequent runs immediately following the original engagement here. That's Oscar Doob, in charge



of special promotions for MGM, smiling broadly in a front row seat. At right, Emery Austin, MGM exploitation director, meets his western division field men in San Francisco. He's seated with Ted Galanter, divisional head in that area, and Howard Herty, who has the similar post in Los Angeles. Standing are Alan Wieder, Seattle; Frank Jenkins, Denver; and John Norcop, of the exploitation staff.

Showman In A New Town

We've written before of the good showmanship submitted by Fred Godwin, manager of Martin & Thompson's Wellston theatre, in the brand-new town of Warner Robins, Georgia. This is a growing city, built around industrial development in the area, and as we understand it, there wasn't any town there, a decade ago. Just one of America's frontiers, in Georgia. Fred was a contender, and a winner, in MGM's "Lucky 7" contest, and we recall his excellent campaign on "Fort Bravo." He had some confederate money gags that were amusing to all of us Southerners.

It's pretty obvious that the Wellston theatre is a stronghold for MGM Pictures, for he advertises "Quo Vadis" in two local papers to get front page and editorial comment on the attraction. He also had editorial praise for "Easy to Love"—which had its own points in favor. For "All the Brothers Were Valiant," he used the pressbook suggestion of a "Honeymoon contest" that was well received in both local papers, and a \$100 wrist watch was promoted from a local jeweler as a prize.

Space Ship Flying Over Four Midwest States

More than 100 cities in Ohio, Indiana, Kentucky and West Virginia will be visited by a huge space ship, 500 feet long and weighing five tons, during the period May 15th to June 13th, as part of 20th Century-Fox's promotional campaign for "The Rocket Man" to highlight saturation openings of the film and add impetus to the box office in both large and small situations. The craft, transformed into a mobile exhibit, will draw the attention of hundreds of thousands of potential patrons. The film is described as "the tender, hilarious story of a boy who turned an American town upside down"—and the pressbook looks like a showman's opportunity.

Rhodes Theatre, Atlanta, Gets Best Publicity

Ernest De Lamater, Jr., manager of the Rhodes theatre, Atlanta, says the tieups for "Long, Long Trailer" worked out better for the theatre than anything in their history. The Phillip Morris representative in Atlanta cooperated, the Atlanta Trailer Mart furnished a trailer similar to one used in the picture, and the Lincoln-Mercury dealer supplied a new car.

**TELL YOUR PATRONS
ABOUT IT WITH A**

**FILMACK
TRAILER**

1327 S. Wabash - Chicago, Ill. 630 Ninth Ave. - New York, N. Y.

**ALWAYS
GOOD!**

**ALWAYS
ON TIME!**

Selling Approach

EXECUTIVE SUITE—MGM. A great novel becomes the picture of the year, with the cast of the year. William Holden, June Allyson, Barbara Stanwyck, Frederick March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern—in a film that will obtain more word-of-mouth advertising than any motion picture in your memory. The inside story of big business that will intrigue every business man, and business girl. Frankly shocking revelations of what goes on when men strive for control around a director's table. Powerful, exciting conflict, the dynamic story of reckless and daring in the tower suite of a typical big corporation. 24-sheet and other posters have materials for cut-outs, but these are loaded with the names of cast and credits that hurt the poster quality. Giant herald, from Cata Show Print, is tabloid size. A special 40x80 standee sells "big shots and blondes" at a fair price, \$8.50. A set of 17x22 star heads, in color, is offered at only \$1.00 a set, to sell this big cast. Newspaper ad mats are also loaded with cast names and credits, but how else can you sell such a big package to those who run and read? Try for some that command attention and hold it long enough to read all the type. The MGM economy mat, at 35c from National Screen, gives you ten ad mats and slugs, two publicity mats and a yard of linotype borders—who can ask for more? Book tieups are a natural, and window displays of office furniture are flooding the country.

THE MIAMI STORY—Columbia Pictures. Filmed the way it happened, where it happened, **UNDER POLICE PROTECTION.** Now gang rule was smashed, in the crime capital of America. This was the home of the murder syndicate, the vice ring, the fixed game, the shake-down, the paid killer. Here is the amazing, violent truth about the way Miami put the big heat on the Mob! With the warning—don't come back! Quite a picture, this one! Special tabloid herald offered in pressbook simulates actual news story of why it was done. No poster larger than the 6-sheet, for reasons unknown, but these will give you key-art for special front display. You can build up the idea yourself. Newspaper ad mats are similarly handicapped, with some too big for other than first-run theatres, who can roll their own, but you can find sufficient to sell the picture in small situations. Consider printing your own herald with one of these oversized ad mats, used as a throwaway. The 35c economy mat isn't particularly well selected, either, but gives you seven ad mats and slugs, and two publicity mats, all for the price of a single ad mat, at National Screen. Seek the co-operation of your own Police Department, in special previews.

DIAL M FOR MURDER—Warner Brothers. Alfred Hitchcock's dramatic production from the international stage success. In WarnerColor, with superior skill. The interrupted ring—was it the man she was waiting for, or the man who was waiting for her? If a woman answers, hang on for dear life! Suspense—as only Alfred Hitchcock can get it. 24-sheet and all posters are unusually fine for dramatic, pictorial quality, in lobby and marquee displays. You can find suggestions in the pressbook that will work for you, at small cost, plus a little effort. Newspaper ads follow the single, dramatic scene which sets the advertising style. You'll find it compelling, and convincing selling approach, something new in your advertising styles. A set of teasers is done to whet curiosity, and the larger ads follow it up with proper strength. Use a number of these in different sizes and shapes, to hammer home the sales idea. The economy mat, on standing order at National Screen, gives you six one and two-column ad mats, which include that halftone scene that stirs your interest—in murder. Film is available in 3-D and should be wonderful, with such a director as Alfred Hitchcock to handle it. You can use the reference to 3-D that is placed in most of the mats, or leave it out, as you may desire. Snipes are provided to add the 3-D advertising to any or all of the posters. This one will prove to your doubting Thomases that movies are better than ever.

RIVER OF NO RETURN—20th Century-Fox. In color by Technicolor, CinemaScope with stereophonic sound. Marilyn Monroe tames Robert Mitchum, in a frontier story that has practically everything. Marilyn sings, and Mitchum fights. Through Cree ambush and Thunder Gorge, you are engulfed in the swirling rapids with the honky-tonk girl and the man who was used to taking what he wants. 24-sheet and all posters are designed to make lobby and marquee display. The herald keys the campaign, with all the right selling approach. Newspaper ad mats are numerous and varied, in all sizes and shapes, and many original styles. You'll find this pressbook a better job than most, and you'll want to use at least one flash ad, such as No. 404 or 214. A series of smaller mats introduces a special, bordered background style that is something different. The 35c economy mat gives you six ad mats and two publicity mats, all good. A special lobby musical record will play continuously with Marilyn's songs. Special new Marilyn Monroe art for exploitation and tie-ins. RCA-Victor have a tie-up that includes a free recording for local disc jockeys. You'll find it easy to sell all this film offers in sight and sound, of Marilyn.

WEEKLY Report

... Timely news supplementing the special monthly department covering all phases of refreshment service.



New Group Takes Over Mills Industries, Inc.

NEW OFFICERS and directors have been elected for Mills Industries, Inc., manufacturers of a line of beverage coolers, vendors and ice cream freezers, following purchase of the capital stock of the corporation, including that of former Chairman Ralph J. Mills and former President Herbert S. Mills.

A. E. Tregenza

The new officers are as follows: A. E. Tregenza, formerly executive vice-president, now president; Richard F. Dooley, executive vice-president; Walter F. Hermann, vice-president in charge of manufacturing; G. T. Lawler, treasurer; Fred G. Pace, secretary; and Joseph J. Koster, assistant secretary and assistant treasurer.

The following were named directors: William P. Ronan, Harold S. Russell, Matt O. Blesius, Charles T. Scott, Frank E. Reilly, Mr. Dooley and Mr. Tregenza.

The company, which was established in 1889, will be continued with the same corporate name and line of equipment. The management also plans to release for early production a number of new products that have been engineered and field tested.

NEW "SODAMASTER" LINE

A new line of its "Sodamaster" soft drink dispensers has been introduced for 1954 by Carbonic Dispenser, Inc., Canfield, Ohio. A special feature of the new units is a display case built into the superstructure, behind which are mounted the faucets. These display cases are illuminated and have a colored plastic face which opens easily so that posters may be changed as

often as desired. There are also three plastic medallions for flavor identification on each side of the superstructure which are also illuminated and changeable. The "Mix Monitor" faucets on the units are designed to serve three flavors each plus a coarse and fizz stream soda with no intermingling of flavors.

FLOOR PADDING FOR REFRESHMENT STANDS

The Durkee-Atwood Company, Minneapolis, has developed a new vinyl-faced sponge rubber padding especially designed to provide relief from foot and ankle fatigue for employees who stand for long periods behind counters or machines. It is particularly adaptable, it is pointed out, for use behind refreshment stands and in the kitchens of drive-in theatres. Called "Dura-pad," the new material can also be used as a cushion against shock and noise on counter tops and work tables, according to the manufacturer.

FRANKFURTER UNIT DISPLAYED



The "Roto-Grille" frankfurter unit made by Electro Aluminum Products, Chattanooga, Tenn., was displayed by National Theatre Supply in its booth at the Wisconsin Allied State convention held at the Schroeder Hotel in Milwaukee recently. Shown at the booth above are (left to right) Rube Melcher, of Electro; Sid Ross, National Screen Service salesman; Ike Levy, of the United Theatre Management circuit, Milwaukee; John Mednikow, manager of National Screen Service, Milwaukee; and Harry Hollanber of Allied Artists.

NEW "MALT-ETTS" PACKAGE

A redesigned package for the "Malt-etts" candy employing a cellophane "window" has resulted in a 30% increase in sales, according to Marshall S. Leaf, vice-president in charge of advertising and sales promotion for Leaf Brands, Inc., Chicago. The new box was tested in the field for three months, he said, and resulted in conversion of the company's entire production of "Malt-etts" to this type.

How To Win Friends and Influence Bosses

Gain deserved recognition for your better refreshment merchandising ideas. Make yourself eligible for Motion Picture Herald's Special Merit Awards by sending in reports on how you have applied showmanship and built business at your refreshment stand.

Make the reports as detailed as you can.

Include photos of your stand and any samples of printed matter used.

Reports considered by the editors to be of interest to readers will be published, with credit to the contributor.

From the published reports, quarterly selections will be made for citations.

Citation-holders will qualify as finalists for the annual Special Merit Awards.

Remember, BRM also means Better Recognition for Managers. Send your entries today to: The Editor, Better Refreshment Merchandising dept., Motion Picture Herald.

The Product Digest

Secret of the Incas

Paramount—Intrigue and Ancient Legend
(Color by Technicolor)

A vivid peek at the Inca civilization is provided by Paramount's "Secret of the Incas." This rugged melodrama of adventure and intrigue in Peru puts Charlton Heston together with Nicole Maurey, an interesting French charmer remembered for her role opposite Bing Crosby in "Little Boy Lost." The picture has blended its standard elements for mass appeal, and as an added premium, turns up some exotic native ceremonials and costumes, plus a few songs by the well-respected Yma Sumac.

The story revolves around a legend of the Inca. It says that the Inca empire was destroyed by the gods when a gold and jeweled sunburst was stolen from the Temple of the Sun in the long ago. According to the legend the ancient civilization will flower anew only when the treasure is returned.

Not only the natives want the sunburst. Heston, an American adventurer of shady ways, itches for the things it can bring him. Then there is his adversary, Thomas Mitchell, a grizzled old man expert in the ways of skullduggery. The screenplay fits Miss Maurey into the plot as an Iron Curtain refugee fleeing from the insidious hand of the MVD. As it develops, she can be instrumental in getting a plane for Heston, and he can be instrumental in getting her out of Peru to the relative safety of Mexico. Thus they confederate. The relationship is a hostile, bickering one but obvious that their antagonisms will melt into a long kiss in the finale. Before that there is considerable scheming and sordid vying for the fabulous relic. There also is another man to form a romantic triangle, Robert Young, an archaeologist who falls in love with Miss Maurey.

The screenplay provided by Randal MacDougall and Sydney Boehm travels along familiar melodramatic ground with absorbing interest and sometimes bristling pace. The climax has Heston wrest the sunburst from the thieving Mitchell, and, in a reversal of character, deliver it to the natives who cherish it.

The picture is a generally attractive and commercially smart piece of merchandise produced by Mel Epstein and directed by Jerry Hopper. Heston turns in a ruggedly virile role and has a soundtrack that matches. Both Miss Maurey and Miss Sumac in their separate ways are strong enhancement.

Seen at the home office projection room. Reviewer's Rating: Very Good. — MANDEL HERBSTMAN.

Release date, June, 1954. Running time, 101 minutes. General audience classification.
Harry Steel.....Charlton Heston
Dr. Stanley Moorehead.....Robert Young
Elena Antonescu.....Nicole Maurey
Yma Sumac, Thomas Mitchell, Glenda Farrell, Michael Pate, Leon Askin, William Henry, Kurt Katch, Edward Colmans, Grandon Rhodes, Geraldine Hall, Harry Stanton, Booth Colman, Rosa Rey, Robert Taft, Marion Ross, John Marshall, Dimas Sotello, Anthony Numkena

Hell Below Zero

Columbia—Of Men and Whales, Snow and Ships

(Color by Technicolor)

Alan Ladd, up front (fourth) in "Fame's" money-maker poll for 1953 is on the strong side of a somewhat weakish story. It tells of man's battles against mammoth whales challenging his cold courage in sub-zero waters. Its two-fisted hero (Ladd) is plunged into vicious battles with

DIGEST EXTENDS

SERVICE DATA

The Product Digest this week adds a new service to complete the summary of information it provides exhibitors on present and future product. At the right of each page of the Release Chart there is a new column headed "Special Data." Here will be listed, in codified form, complete information concerning the kind of projection the picture is designed for and the kind or kinds of sound track with which the prints will be equipped. Users of the Chart will thus be able to determine at a glance whether a picture is available, for instance, in CinemaScope, 3D or VistaVision, and whether the prints carry four track magnetic stereophonic sound, Perspecta directional sound, single track magnetic sound, other sound systems, or combinations of them.

The designations will be of immediate use and an even more vital necessity as the new pictures are released in various media.

This issue of the Digest also begins a new series of folios, starting with page one, for the convenience of those who use the separate binders provided for cumulative issues.

his own fellowmen of homicidal instinct. He must also keep on pitching his bravery and brawn against the unrelenting elements. While the plot-structure follows a line of simple, elementary delineation, it nevertheless adds up to a 90-minute tale of high adventure.

The camera crew assigned to the seasonal Antarctic whaling expedition, out of which came a lot of footage for the film, achieved notable results. The frozen wastes stretching themselves in brooding, menacing silence form a tapestry athrob with a rhythm of cold, penetrating drama. The meaty music of the Royal Philharmonic Orchestra, backgrounding the action, completes the shivery mood. The heave, the halt, the hurl of the ice-strewn sea against the little, whale-hunting barks almost made you feel as if the elements themselves knew that somewhere along the line the title-changers would throw a "hell" into all that goes on in "Hell Below Zero."

From the moment Ladd, an American, arrives in Capetown to see what kind of a swindle he's been getting from his two-timing partner in a mine-deal, until he finally polishes off the no-good son of the co-owner of the fleet of doughty, little whaling boats, our hero has nothing but trouble and plenty of fighting on his hands. Screen scriptists Alec Coppel and Max Trell (with adaptor Richard Maibaum) punched enough of that grunt-huff-and-puff stuff into the yarn to more than satisfy the gentry of your trade who like a strong, meaty rough-and-tumble kind of story.

As Ladd fights his way through lies, deception, skullduggery, tightened ice lanes, he even finds himself fighting against a love that was slowly consuming him. For, the daughter (Joan Tetzel) of the co-owner of the fleet, is also on

the prow for the truth about her father's strange death. She too is making the trip to the Antarctic. Ladd fights the tempests that have engulfed his whalecatcher to which he was re-assigned from the bigger icebreaker, when it seemed he finally had the goods on the man who killed the co-owner of the fleet. Ladd's call for help brings the big ship to the rescue. He had to use a cunning ruse to trap the suspect who was now in command of this mother-ship. This icebreaker was the only ship that could get through. The homicidal captain (son of the remaining owner) plays his last card. It's a vicious move as he bears down on the little boat and rams it. Both ships go down, and the battle for survival moves to the frozen ice-fields. Ladd chases the killer. The final round, as he catches up with the killer is short, but the most spine-chilling of them all. As all this plays itself out, a thin love-thread weaves its way almost apologetically in and out of the lusty pattern.

Miss Tetzel is quite pleasing. Basil Sydney, Stanley Baker, Joseph Tomelty, Jill Bennett head up the supporting cast. Tomelty is a crunchy old salt-of-the-sea type of skipper. Jill Bennett, a girl-harpooner, who also skips one of the sturdy little barks, is as captivatingly pugnacious an ugly duckling as you'll want to see taking away the play from the whales and men. These two are the best of the solid support.

"Hell Below Zero" is the second of three Warwick Productions starring Alan Ladd and produced in England, by Irving Allen and Albert R. Broccoli. Directed by Mark Robson, the cinema story is based on the novel "The White South" by Hammond Innes.

Previewed at Columbia Studio. Reviewer's Rating: Very Good. — MARTIN STARR.

Release date not set. Running time, 91 minutes. PCA No. 16578. General audience classification.
Duncan Craig.....Alan Ladd
Judie Nordahl.....Joan Tetzel
Bland.....Basil Sydney
Stanley Baker, Joseph Tomelty, Niall McGinnis, Jill Bennett and other British players of little name value to American theatre-goers

Drums Across the River

U-I—Audie Murphy Western

(Color by Technicolor)

With the possible exception of "Ride Clear of Diablo," to which Dan Duryea contributed an unforgettable portrayal of a gunslinger, this may turn out to be the best, so far, in the succession of U-I Technicolor Westerns starring Audie Murphy. Duryea is not in the present cast, but Walter Brennan, whose performances over the years have ranged from unforgettable to Oscar-calibre, is powerfully present, so far as realism is concerned, as Murphy's trouble-ridden parent, and Lyle Bettger is dramatically compelling as the No. 1 heavy.

Hugh O'Brian's gunslinger portrayal vividly recalls Jack Palance's in "Shane," but any actor who'd undertake to play a gunslinger differently in the foreseeable future would be unfair to his audiences. Another "Shane" standout, Emile Meyer, appears in this production, as the sheriff, but the script gives him less to do than his talent (also sharply displayed in "Riot in Cell Block 11") warrants.

These players and the others make of "Drums Across the River" a man's-size Western in every respect.

The scene of the script by John K. Butler and Lawrence Roman, from a story by the former, is Colorado, and the period is the era when gold diggings there had begun to peter out and

(Continued on following page)

(Continued from preceding page)

the eager fortune seekers were intent on pushing the Indians off of their lands so the gold in their hills could be had. A second cause of the battling and bloodshed in the picture is indicated as the wish of some unnamed capitalists back East or somewhere to drive the Indians onto a reservation so they can take over their lands, with the unwitting help of the Cavalry. The attempts of Bettger and his thugs to provoke a war with the peaceful Indians, and the efforts of Murphy and his father to prevent it, afford opportunity for many shootings, fights, and so on, all of which are staged in convincing and impressive manner.

Melville Tucker produced the picture, and Nathan Juran directed.

Reviewed at *Pantage theatre, Hollywood*, where a Tuesday night audience indicated complete satisfaction. Reviewer's Rating: Very Good.—WILLIAM R. WEAVER.

Release date, June. Running time, 78 minutes. PCA No. 16863. General audience classification. Gary Brannon.....Audie Murphy Sam Brannon.....Walter Brennan Lyle Bettger, Lisa Gaye, Hugh O'Brian, Mara Corday, Jay Silverheels, Emile Meyer, Regis Toomey, Morris Ankrum, Bob Steele, James Anderson, George Wallace, Lane Bradford, Ken Terrell

Victory at Sea

NBC Film—George J. Schaefer—Waging of a War

A pictorial encyclopedia of World War II has been compiled with care and vividness in "Victory at Sea." Previously used on a 26-week, half-hour NBC show, it now has been edited and prepared for theatrical distribution.

As a war documentary it merits considerable praise for it has been put together with freshness, visual excitement and originality. However, there seems to be some prolonged moments which suggest the need of sharper editing in spots. All told, it should do well in selective houses, for its interest touches everyone involved or affected by the last world war.

Starting with the attack on Pearl Harbor, the picture traces the progress of the war in Africa, Europe and finally the Japanese surrender in Tokyo harbor. Studded throughout are piercing scenes of combat. A highly proficient job of editing has been done by Isaac Kleinerman so that tension mounts in scattered scenes, such as the gathering of "wolf packs" of German subs in preparation to strike.

The narration by Alexander Scourby is affecting in its simple eloquence. Henry Salomon produced the documentary which George J. Schaefer and Son is handling for theatrical release.

Seen in a New York projection room. Reviewer's Rating: Very Good.—M. H.

For August release. Running time, 97 minutes. General audience classification.

Silver Lode

RKO Radio—Western Drama

(Color by Technicolor)

The desperate plight of a young man trying to convince a stirred-up populace of his innocence of a criminal deed is told within a western format in "Silver Lode." John Payne plays the man whose wedding to Elizabeth Scott is interrupted by a presumed marshal, Dan Duryea, and his henchmen, claiming that the would-be groom shot a man in the back after cheating him of \$20,000. The story isn't long underway when the audience learns of the distorted truth of the charge, and the fact that Duryea is an outlaw determined to kill Payne. His vengefulness is motivated by the fact that his brother was shot by Payne while cheating at cards.

Benedict Bogeaus has given a large-scale production treatment to the film, with action brimming all over. Nevertheless the story is one which develops along commonplace lines with credulity frequently taxed frivolously.

The original screenplay devised by Karen De Wolfe has the noose of irresponsible hostility tighten so severely around Payne that he decides to break free from law-and-order proce-

dures and prove his innocence all by himself. In the wake of this decision there breaks out a tremendous amount of shooting, excursions and alarms. Payne is relentlessly pursued, and in the process gets badly battered. Finally, however, a mixture of fate and friendship rescues Payne and all ends justly.

Others in the cast are Dolores Moran, a saloon entertainer, who helps Payne in his crisis, and the sheriff, Emile Meyer. Allan Dwan directed.

Seen at the home office projection. Reviewer's Rating: Good.—M. H.

Release date, June 19, 1954. Running time, 80 minutes. General audience classification. Dan Ballard.....John Payne Rose Evans.....Elizabeth Scott McCarty.....Dan Duryea Dolores Moran, Emile Meyer, Robert Warwick, John Hudson, Harry Carey, Jr., Alan Hale, Jr., Stuart M. Whitman, Frank Sully, Morris Ankrum, Hugh Sanders, Florence Auer, Roy Gordon

Black Horse Canyon

Universal-International—Horses and Women

(Color by Technicolor)

A younger man and an older man vie in the winning of a woman. They all are united in their love for horses. And also, in their pursuit of one particular horse, "Outlaw," a black stallion, desired greatly to help sire better horseflesh. They have some trouble from a nasty and conniving neighbor, but manage to dispose of him without bullets.

This in substance is the tale, set on lovely rangelands, told in color, with requisite action consisting mostly of the chase and the humbling of the wild, proud black creature; and with much humour in the tight, latently sexual banter between the men and the women.

The men are Joel McCrea, wise in women and horses and ranching, attempting now to establish a homestead; and Universal's new personality, Race Gentry, almost adolescent, naive and sincere, a boy grown into manhood because McCrea rescued him from orphanhood. The woman is Mari Blanchard, beautiful, arbitrary, a ranch owner able to ride, shoot, break a broncho, and waiting for a man to break her.

The assistance the men give her in rounding up Outlaw grows into a small affair of misunderstandings, as Gentry openly loves her, as McCrea taunts her, and as she grows to admire McCrea's mastery of all situations, and then to love her. Gentry realizes finally he is indeed too young for the contest.

There is no shooting to speak of, nor bloodshed. This is a clean tale in all departments, and there is charm as the characters are built. Geoffrey Homes wrote the screenplay, and Harold Goodwin was the dialogue director. John W. Rogers produced, aided by director Jesse Hibbs. The original was a novel, "The Wild Horse," by Les Savage, Jr. Joseph Gershenson's musical accompaniment is never obtrusive, always helpful and sometimes almost a major factor in certain scenes.

Seen at the New York projection room. Reviewer's Rating: Good.—FLOYD STONE.

Running time, 81½ minutes. Release date, June, 1954. PCA No. 16885. General audience classification. Rock.....Joel McCrea Aldis.....Mari Blanchard Ti.....Race Gentry Murvyn Vye, Irving Bacon, Ewing Mitchell, John Pickard, Pilar Del Rey, William J. Williams, Henry Wills

The Saracen Blade

Columbia—13th Century Adventure

(Color by Technicolor)

Frank Yerby's best-selling historical novel, "The Saracen Blade," has been turned into an action-full adventure picture under the sponsorship of producer Sam Katzman. Like almost any of Mr. Katzman's productions, it is a simple, direct job of film-making aimed principally at the younger trade. That there has been a great deal of telescoping of tumultuous events in the DeVallon Scott-George Worthing Yates screenplay is evident even to one unfamiliar with the original. The important thing, however, is action, of which there is plenty.

Starring is Ricardo Montalban, assisted by Betta St. John, Rick Jason and Carolyn Jones. The story traces the adventures of Montalban, the son of a blacksmith in 13th Century Italy, in his efforts to avenge the death of his father by a warlike baron. In the course of the not-so-human events, Montalban falls in love with Miss St. John, the daughter of an ambitious nobleman and who is married to the son of his mortal enemy. With the friendship of the Holy Roman Emperor, Montalban himself rises to knighthood, marries the cousin, Carolyn Jones, of his enemy—all part of the revenge plan—and lives to see the day when both he and Miss St. John are again free to marry each other.

This, perhaps, sounds a bit more complicated than it actually is in the screenplay. The action ranges from one end of Italy to the other, with a brief interlude devoted to a crusade to the Holy Land undertaken by Montalban and his emperor-protector.

Of the principals, Montalban is most successful in his role, playing with alternate spirit and nonchalance. Miss Jones makes a piquant *femme fatale*, while Jason is seen as the wily scion of the house which Montalban has vowed to destroy. The color by Technicolor is bright and gaudy in tune with the action. William Castle directed.

Seen at the Columbia screening room in New York. Reviewer's Rating: Good.—VINCENT CANBY.

Release date, June, 1954. Running time, 76 minutes. PCA No. 16896. General audience classification. Pietro.....Ricardo Montalban Iolanthe.....Betta St. John Enzo.....Rick Jason Carolyn Jones, Whitfield Connor, Michael Ansara, Edgar Barrier, Nelson Leigh, Pamela Duncan, Frank Pulaski, Leonard Penn, Nyrma Monsour, Edward Coch, Gene D'Arcy, Poppy Deluando

FOREIGN REVIEWS

Dirty Hands

MacDonald Pictures—French with English Subtitles

A fascinating study of an impassioned young intellectual who joins the Communist party out of a sense of idealism, only to see his principles cynically manipulated and corroded by party functionaries, is made in Jean Dalmery's presentation of "Dirty Hands." The film is based on a play "Red Gloves" by Jean-Paul Sartre which appeared on Broadway with Charles Boyer.

The picture puts dramatic life into such time-honored political questions as ends and means and does it with an excitement that ranks it with the better imports of the season.

Daniel Gelin plays the young idealist who is given the "party" assignment of assassinating a party deviationist. However, he grows to admire the man he is supposed to kill, for, played admirably by Pierre Brasseur, he is a person of crude honesty and striking intellectual force. Gelin gets caught up in maze of doubts about morals and revolutionary politics. However, when he finally does shoot his man, it is only because he thinks he has made love to his wife. The wife is played by Monique Artur and a party member by Claude Nollier. Both turn in strong performances. The role of the wife in the overall story seems a little frivolous.

Fernand Rivers directed.

Seen in a New York projection room. Reviewer's Rating: Very Good.—M. H.

Release date, May 1954. Running time, 99 minutes. Adult audience classification. Hoederer.....Pierre Brasseur Hugo.....Daniel Gelin Claude Nollier, Monique Artur, Jacques Castelnot, Charmaret, Roland Bailly, Eddy Rasimi, Le Beal

Ana-ta-han

Daiwa—Arias & Abrams—Japanese with English commentary

"Ana-ta-han," written, directed and photographed in Japan, with an all-Japanese cast, by Joseph von Sternberg, will appeal principally to the art and special program houses. Based on an actual event, the tale concerns a band of men

marooned on a Pacific island and the influence on them of a single attractive woman.

The musical background is Japanese, played principally on native instruments. To tie the presentation together, von Sternberg delivers a running commentary in English. Basis for the screenplay is a book (just recently published in the United States) by Michiro Maruyama, translated by Younghill Kang.

The story opens in June, 1944, when a group of Japanese fishermen are stranded on an island (from which the picture derives its name) on which the only other inhabitants are a plantation overseer and an attractive young Japanese woman. It concludes after seven violent years during which discipline and rationality have been completely forgotten in an animalistic struggle for power and the favors of the woman. Discipline for a time was represented by a former army warrant officer whose influence in the community ends when he suffers the oriental catastrophe of loss-of-face. Power is a pair of pistols found in the wreckage of an American airplane. They become the symbol by which all else may be obtained, so important that five men pay with their lives when they lose in their bids for supremacy.

Seen at a New York screening room. Reviewer's Rating: Good.

Release date, May 17, 1954. Running time, 92 minutes. Adult audience classification.
The "Queen Bee".....Akemi Negishi
The "Husband".....Suganuma
Sawamura, Nakayama, Fujikawa, Kondo, Miyashita, Tsurumemon, Kikui, Kokuro, Tamura, Kitagawa, Suzuki, Amikura

Sensualita

Ponti-DeLaurentis—I.F.E.—Seduction

This is an obvious, and sometimes technically crude attempt to build a new personality—Eleanora Rossi Drago—into a sex symbol of the magnitude of some of her predecessors. The technique is as old as Theda Bara, and in some scenes it shows its age. And it is as new as Marilyn Monroe, in whose footsteps Miss Drago sometimes literally attempts to follow—the walk is the same but the shape is different.

The scene is the Italian farmlands of the Po Valley and many of the standard props of torrid Italian love-making on the screen are present, including the stable scenes, the sweat and the toil. Miss Drago is a refugee determined to use her obvious sway over men to gain security. Her immediate targets are two brothers, farm owners, the younger of whom she uses to reach the older. Amedeo Nazzari, the older brother, resists her seductions steadfastly until she runs away with Marcello Mastroianni, the younger brother.

Pursuing her, he acts on his long repressed desire for her, is shocked to discover his brother is married to her, resists her again until a double murder resolves the problem and leaves the younger brother, apparently, to justice.

The seduction scenes, including the bared leg and the backward fadeout can be classified by now as almost standard for this type of picture. Clemente Fracassi directed at what is aimed at a tantalizingly slow pace. The screenplay was by Ennio DeConcini and Alberto Moravia, who should have known better.

Some scenes in the picture seem to be made especially for use in lurid exploitation and undoubtedly will be played that way in some situations. Indeed, the front at the World theatre in New York, where it is now playing, goes some beyond what the picture actually offers in this department.

Seen at the World theatre, New York. Reviewer's Rating: Fair.—JAMES D. IVERS.

Release date, April, 1954. Running time, 72 minutes. Adult audience classification.

The Moment of Truth

Arlan-Franco-London—French with English subtitles

Despite the fact that two of France's top stars are featured in "The Moment of Truth," their vehicle is not nearly as impressive as their talents. Jean Gabin portrays a doctor deceived by

his actress-wife, Michele Morgan. Although the story would seem to require some emotional fireworks, most of the time the characters remain placidly aloof and consequently not very interesting.

The plot is simple enough. On the night of their tenth anniversary, Gabin accidentally discovers that his wife has been having an affair with an artist who has just attempted suicide. He confronts her with this information and she then spends the night trying to explain the reasons for her infidelity. The reasons are never made too clear, but apparently he was taking their marriage for granted, spent too much time at work and was possibly attracted to his pretty assistant. Miss Morgan meets the artist casually and circumstances bring them together at convenient intervals. She never has the courage to tell Gabin and the day she decides to break off the affair, her secret is revealed. It is fairly obvious at the conclusion that they will remain together.

The two stars give their usual competent performances despite their rather flimsy material and Walter Chiari as the disturbed artist is also quite good. However, there apparently was some narrated dialogue that the distributors eliminated and replaced with two English-speaking voices that are as incongruous as they are foolish.

Jean Delannoy, director of such previous Gallic imports as "Symphonie Pastorale" and "The Chips Are Down," also collaborated on the screenplay with Henri Jeanson and Roland Laudenbach. The film is a Franco-London Production presented here by Lurie-Davis and released by Arlan Pictures. It should find a fairly good audience among the art theatre patrons mainly on the appeal of its stars.

Seen at the Paris theatre in New York. Reviewer's Rating: Good.—JAY REMER.

Release date, May, 1954. Running time, 87 minutes. Adult audience classification.
Madeleine Richard.....Michele Morgan
Dr. Pierre Richard.....Jean Gabin
DanielWalter Chiari
Denise Clair, Doris Durrant, Lia Di Leo, Simone Paris, Robert Dalban, Jim Gerald, Ralph Patorni, Denise Precheur, Jean Tennberg, Rene Genin, Marie-France

ADVANCE SYNOPSIS

HER TWELVE MEN (MGM)

PRODUCER: John Houseman. DIRECTOR: Robert Z. Leonard. PLAYERS: Greer Garson, Robert Ryan, Barry Sullivan. Technicolor.

COMEDRAMA. Greer Garson, following the sudden and unexpected end of her marriage, takes a job as the only lady teacher in a fashionable school for young boys in the southwest. She is immediately resented by the pupils and other members of the faculty, especially Robert Ryan, but by the time of the first year is over she has won the admiration of the former and the love of the latter.

PHANTOM STALLION (Republic)

ASSOCIATE PRODUCER: Rudy Ralston. DIRECTOR: Harry Keller. PLAYERS: Rex Allen, Slim Pickens, Carla Balenda.

WESTERN: Rex Allen, a wagon guide in the days of the great Spanish rancheros in California, runs into his old friend, Slim Pickens, who is working for Harry Shannon, a gruff but honest old ranch owner. Shannon's horses are being spirited away and it takes all of Rex and Slim's ingenuity to finally discover the culprits as Shannon's beautiful but cold-hearted niece, Carla Balenda, and her boy friend, Don Haggerty.

THE DESPERADO (Allied Artists)

PRODUCER: Vincent M. Fennelly. DIRECTOR: Thomas Carr. PLAYERS: Wayne Morris, James J. Lydon, Beverly Garland.

WESTERN. The friendship of Wayne Morris, a taciturn killer with a price on his head,

for James J. Lydon reveals the former to be a hero when he voluntarily comes into town and testifies in Lydon's defense on a murder charge, framed by Lydon's false friend, Rayford Barnes, who is jealous of Lydon's romance with Beverly Garland. Coincidental with the happy ending of the trial is the happy ending of three years of carpetbag rule of Texas.

SHORT SUBJECTS

BELL-HOPPY (Warner Bros.)

Looney Tune in Technicolor (1715)

Sylvester, aspiring to membership of an Alley Cat's Social Club, has been blackballed 13 times. He is finally accepted as a member on the condition that he "bell" a baby kangaroo which has escaped from the zoo and which the other members believe to be a giant mouse. After the ensuing fracas Sylvester becomes the club's Grand Exalted Poobah, but he is the only member left.

Release date: April 17, 1954

7 minutes

DONALD'S DIARY (Walt Disney-RKO)

Donald Duck in Technicolor (44107)

Donald Duck falls madly in love with Daisy who, unknown to him, has only caught him after reading and thoroughly digesting a book entitled "How to Catch a Husband." Donald is saved from a fate worse than death when he has a prophetic dream in which he sees what married life with Daisy would really be like. When he wakes up, Donald makes off to join the Foreign Legion.

Release date: March 5, 1954

7 minutes

HULA FROM HOLLYWOOD (Columbia)

Screen Snapshots (6858)

Ralph Staub has Patricia Medina as his guest and they visit Don the Beachcomber's show spot. Danny Kaye is one of the many stars in the spotlight in this reel. Among the other familiar faces are Evelyn Keyes, John Huston, Rhonda Fleming, Brian Aherne, Kay Kyser, Georgia Carroll, Phil Harris and Alice Faye.

Release date: May 6, 1954

10 minutes

THE CAT'S-BAH (Warner Bros.)

Looney Tune Technicolor Cartoon (1714)

Pepe Le Pew the romantic skunk is at it again. This time he's at the Casbah in Algiers and the object of his affection is a lady tourist. Pepe ardently presses his suit, but the uncooperative cat has other ideas and wishes her mistress had never taken her to "Ze Casbah."

Release date: March 20, 1954

7 minutes

MUSTY MUSKETEERS (Columbia)

Stooge Comedies (6407)

The Three Stooges are in the Old Country—heading for three fair maidens they seek in marriage. They call upon the king to secure his permission. But the princess has been abducted and the king refuses to do anything until she is found. That puts the Stooges into action. They rescue the princess, subdue the villain and receive permission to wed.

Release date: May 13, 1954

16 minutes

HOBO BOBO (Warner Bros.)

Blue Ribbon Technicolor Cartoon (1308)

Tired of working for peanuts in India, Bobo, a little elephant decides to go to America and join a circus. He decides to disguise himself as a pink elephant and finds that everyone acts strangely towards him until a rain washes off his pink color. From then on he is the subject of a great elephant hunt. When finally caught he is committed to hard labor in the circus.

Release date: March 27, 1954

7 minutes

WAY OF ALL PESTS (Columbia)

Color Favorites (6610) (Re-release)

The insect world gets its dander up in this cartoon and takes measures to turn the tide against its enemy—man. A fly, worm, ant and moth, tired of being swatted and squashed, decide to take the offensive and attack an insect-hating man.

Release date: April 15, 1954

7½ minutes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers in this chart refer to pages in the PRODUCT DIGEST SECTION.

Short Subjects Chart May 15, 1954, page 2294.

Features by Company May 15, 1954, page 2301.

Color pictures designated by (c).

*Following a title indicates a Box Office Champion.

Under the column heading Special Data projection and available sound systems are designated by the following keys: SYSTEM: CS—CinemaScope; VV—VistaVision; SA—SuperScope (anamorphic print); 3D—two prints; 3D(1)—single strip. SOUND: Ss—four track magnetic stereophonic sound; Ss(2)—Separate stereophonic sound print; Ps—Perspecta optical directional sound; Ms—single track magnetic sound; Os—standard optical sound.

Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part for all; C, Condemned.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		L. of D. Rating	Herald Review	Special Data
				Issue	Page			
A								
About Mrs. Leslie	Para.	Shirley Booth-Robert Ryan	Not Set	104m	May 1	2278	B	Good
Act of Love	UA	Kirk Douglas-Dany Robin	Mar., '54	108m	Dec. 19	2109	B	Very Good
Adventures of Robinson Crusoe (c)	UA	Dan O'Herlihy-James Fernandez	Apr., '54					
Alaska Seas (5313)	Para.	Robert Ryan-Jan Sterling	Jan., '54	78m	Jan. 23	2158	A-2	Good
All-American (333)	Univ.	Tony Curtis-Lori Nelson	Oct., '53	83m	July 25	1925	A-1	Very Good
All the Brothers Were Valiant (c) (407)*	MGM	Robert Taylor-Ann Blyth	Nov. 13, '53	101m	Oct. 17	2029	A-2	Excellent
Always a Bride (Brit.)	U-I	Peggy Cummins-Terence Morgan	Apr., '54	83m				
Ana-Ta-Han (Japanese)	Arias	Akemi Negishi	May 17, '54	92m	May 22	2		Good
Angels One Five (Brit.)	Stratford	Jack Hawkins-Michael Denison	May, '54	98m	May 8	2285		Good
Annapurna (c)	Mayer-Kingsley	Documentary	Dec., '53	60m	Dec. 19	2110	A-1	Excellent
Appointment in Honduras (406) (c)	RKO	Glenn Ford-Ann Sheridan	Oct. 16, '53	79m	Oct. 31	2046	B	Fair
Appointment for Murder (Ital.-Eng. Titles)	IFE	Delia Scala	Feb., '54	90m	Feb. 20	2190	A-2	Fair
Arrow in the Dust (c) (5404)	AA	Sterling Hayden-Coleen Gray	Apr. 25, '54	80m	Apr. 24	2269	A-1	Very Good
B								
Back to God's Country (c) (403)	Univ.	Rock Hudson-Steve Cochran	Nov., '53	78m	Sept. 26	2006	A-2	Good
Bad for Each Other (624)	Col.	Charlton Heston-Lizabeth Scott	Jan., '54	83m	Dec. 12	2101	B	Good
Badman's Territory (476)	RKO	Randolph Scott-Ann Richard (reissue)	May 1, '54	98m				
Bait	Col.	Hugo Haas-Cleo Moore	Mar., '54	79m	Feb. 20	2190	B	Good
Battle of Rogue River (c)	Col.	George Montgomery	Mar., '54	71m	Mar. 6	2206	A-1	Good
Beachhead (c)	UA	Tony Curtis-Frank Lovejoy	Feb., '54	89m	Jan. 30	2165	A-2	Very Good
Beat the Devil	UA	Humphrey Bogart-Jennifer Jones	Mar., '54	92m	Mar. 6	2205	B	Very Good
Beauties of the Night (Fr.-Eng. Titles)	UA	Gerard Philipe-Gina Lollobrigida	Not Set	84m	Apr. 10	2255	B	Excellent
Beneath the 12-Mile Reef (c) (CS) (337)*	20th-Fox	Terry Moore-Robert Wagner	Dec., '53	102m	Dec. 19	2109	A-1	Very Good CS-Ss
Best Years of Our Lives (452)	RKO	March-Loy-Andrews-Wright	(reissue) Feb., '54	170m	Dec. 19	2110		Superior Ps
Betrayed (428) (c)	MGM	Clark Gable-Lana Turner	Not Set					
Big Chase (5327)	Lippert	Lon Chaney-Glenn Langan	June 11, '54					
Big Heat (615)*	Col.	Glenn Ford-Gloria Grahame	Oct., '53	90m	Sept. 26	2006	B	Good Ss(2) or Os
Big Rainbow (c)	RKO	Jane Russell-Gilbert Roland	June, '54					
Bigmist, The	Filmakers	Joan Fontaine-Ida Lupino	Dec., '53	80m	Jan. 2	2125	B	Very Good
Bitter Creek (5423)	AA	Wild Bill Elliott	Feb. 21, '54	74m	Mar. 13	2214		Good
Black Glove (5305)	Lippert	Alex Nicol	Jan. 29, '54	74m	Jan. 30	(S)2167		
Black Horse Canyon (c) (423)	Univ.	Joel McCrea-Mari Blanchard	June, '54	81 1/2m	May 22	2		Good
Black Shield of Falworth, The (429) (CS) (c)	Univ.	Tony Curtis-Janet Leigh	Sept., '54		Apr. 24	(S)2271		Cs-Ss
Blackout (5309)	Lippert	Dane Clark-Belinda Lee	Apr., '54	87m	Apr. 24	2270		Good
Blowing Wild (306)	WB	Gary Cooper-Barbara Stanwyck	Oct. 17, '53	90m	Sept. 19	1997	A-2	Very Good
Border River (c) (409)	Univ.	Joel McCrea-Yvonne de Carlo	Jan., '54	81m	Jan. 9	2134	A-2	Good
Botany Bay (c) (5307)	Para.	Alan Ladd-James Mason	Nov., '53	94m	Oct. 3	2013	A-2	Very Good
Both Sides of the Law (Brit.) (482)	U-I	Peggy Cummins-Rosamund Johns	Jan., '54	94m	Jan. 16	2141	A-2	Good
Boy From Oklahoma (320) (c)	WB	Will Rogers, Jr.-Nancy Olson	Feb. 27, '54	88m	Jan. 16	2141	A-1	Good
Brigadoon (CS) (c)	MGM	Gene Kelly-Cyd Charisse	Not Set					Cs-Ss
C								
Caine Mutiny, The (c)	Col.	Bogart-Ferrer-Johnson	Not Set		Feb. 20	(S)2191	A-1	
Calamity Jane (c) (311)*	WB	Doris Day-Howard Keel	Nov. 14, '53	101m	Oct. 31	2045	A-1	Excellent
Capt. John Smith & Pocahontas (c)	UA	Anthony Dexter-Jody Lawrance	Nov., '53	75m	Nov. 21	2077	A-2	Fair
Captain's Paradise (Brit.)	UA	Alec Guinness-Yvonne de Carlo	Dec. 18, '53	76m	Oct. 10	2021	B	Excellent
Carnival Story, The (c) (412)	RKO	Anne Baxter-Steve Cochran	Mar. 27, '54	95m	Mar. 27	2237	B	Very Good
Casanova's Big Night (c) (5316)	Para.	Bob Hope-Joan Fontaine	Apr., '54	86m	Mar. 6	2205	A-2	Excellent
Cavalleria Rusticana (c)	Savini	Mario del Monaco	Dec. 26, '53	60m	Jan. 9	2134		Fair
Cease Fire! (5308) (3D)	Para.	Korean War	Jan., '54	75m	Nov. 28	2085	A-1	Exc. 2D, 3D-Ss(2), Os
Champion, The	UA	Kirk Douglas-Frank Lovejoy	(reissue) Apr., '54	86m				
Charge of the Lancers (c)	Col.	Paulette Goddard	Feb., '54	74m			A-2	
Command, The (CS) (c) (319)*	WB	Guy Madison-Joan Weldon	Feb. 13, '54	88m	Jan. 23	2157	A-1	Very Good CS-Ss or Os
Conquest of Everest (Brit.) (c)	UA	Documentary	Apr. 23, '54	78m	Dec. 12	2101	A-1	Good
Cowboy, The (5308) (c)	Lippert	Documentary	May 14, '54	69m	Jan. 9	2134	A-1	Excellent
Crazylegs—All American (5224)	Rep.	Elroy Hirsch-Lloyd Nolan	Feb. 15, '54	87m	Oct. 31	2046	A-1	Very Good
Creature from the Black Lagoon (415-3D, 416-2D)	Univ.	Richard Carlson-Julia Adams	Mar., '54	79m	Feb. 13	2182	A-1	Good 2D, 3D, 3D(1)
Crime Wave (308)	WB	Gene Nelson-Sterling Hayden	Mar. 6, '54	74m	Jan. 16	2142	A-2	Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		L. of D. Rating	Herald Review	Special Data
				Issue	Page			
Crossed Swords (c)	UA	Errol Flynn-Gina Lollobrigida	Not Set	Oct. 31	(S)2047			
Cry of the City (441)	20th-Fox	Victor Mature-Richard Widmark (reissue)	Mar., '54	95m				
D								
Dangerous Mission (3D) (c) (410)	RKO	Victor Mature-Piper Laurie	Mar. 6, '54	75m	Feb. 27	2197	A-1 Fair	2D, 3D
Decameron Nights (c) (461)	RKO	Joan Fontaine-Louis Jourdan	Nov. 16, '53	87m	Nov. 7	2061	B Excellent	
Demetrius and the Gladiators (c) (CS) (415)	Fox	Victor Mature-Susan Hayward	June, '54					CS-Ss
Desperado, The (5426)	AA	Wayne Morris	June 20, '54		May 22	(S)3		
Dial M for Murder (c) (327-3D, 346-2D)	WB	Ray Milland-Grace Kelly	May 29, '54	105m	May 1	2277	A-2 Excellent	
Diamond Queen, The (c) (302)	WB	Fernando Lamas-Arlene Dahl	Nov. 28, '53	80m	Aug. 15	1949	A-2 Good	
Diary of a Country Priest (Fr.-Eng. Titles)	Brandon	Claude Laydu-Nicole Maurey	Apr. 5, '54	95m	Apr. 17	2261	A-2 Very Good	
Dirty Hands (Fr.)	McDonald	Pierre Brasseur	May, '54	99m	May 22	2	Very Good	
Dragonfly Squadron (52)	AA	John Hodiak-Barbara Britton	Mar. 21, '54	84m	Feb. 13	2182	Good	
Dragon's Gold	UA	John Archer-Hillary Brooke	Oct., '53	70m	Jan. 30	2166	A-1 Fair	
Drive a Crooked Road	Col.	Mickey Rooney-Dianne Foster	Apr., '54	82m	Mar. 20	2229	A-2 Good	
Drums Across the River (c) (422)	Univ.	Audie Murphy-Lisa Gaye	June, '54	78m	May 22	1	A-2 Very Good	
Drums of Tahiti (3D) (c)	Col.	Patricia Medina-Dennis O'Keefe	Jan., '54	73m	Dec. 26	2119	A-2 Good	2D, 3D
Duel in the Jungle	WB	Jeanne Crain-Dana Andrews	July, '54					
Duffy of San Quentin (321)	WB	Joanne Dru-Paul Kelly	Mar. 13, '54	78m	Feb. 13	2182	B Good	
E-F								
Easy to Love (c) (410)	MGM	Esther Williams-Van Johnson	Dec. 25, '53	96m	Nov. 14	2069	A-2 Very Good	
Eddie Cantor Story (c) (316)	WB	Keefe Brasselle-Marilyn Erskine	Jan. 30, '54	116m	Dec. 19	2109	A-1 Very Good	
Egg and I, The (426)	Univ.	C. Colbert-Fred MacMurray (reissue)	July, '54	108m				
El Alamein (620)	Col.	Scott Brady-Rita Moreno	Jan., '54	67m	Dec. 12	2101	A-1 Fair	
Elephant Walk (c) (5317)	Para.	Elizabeth Taylor-Dana Andrews	June, '54	103m	Apr. 3	2245	A-2 Very Good	
Enchanted Cottage (472)	RKO	Dorothy McGuire-Robert Young (reissue)	Mar., '54	91m				
Escape from Fort Bravo (c) (409)	MGM	William Holden-Eleanor Parker	Dec. 4, '53	98m	Nov. 7	2061	A-1 Very Good	
Executive Suite (423)	MGM	Holden-Allyson-Stanwyck-March-Douglas	Apr., '54	104m	Feb. 27	2197	A-2 Excellent	
Fallen Angel (365)	20th-Fox	Alice Faye-Dana Andrews (reissue)	Nov., '53					
Fanfan the Tulip (Fr.)	UA	Gerard Philipe-Gina Lollobrigida	Dec., '53	96m	May 23	1847	Very Good	
Fangs of the Wild (5311)	Lippert	Charles Chaplin, Jr.-Onslow Stevens	Apr. 2, '54	71m	Mar. 13	2214	Good	
Fighter Attack (c)	AA	Sterling Hayden-Jack Carrol Naish	Nov., '53	80m	Nov. 28	2086	A-1 Good	
Final Test (Brit.)	Continental	Robert Morley-Jack Warner	Jan., '54	84m	Feb. 13	2183	A-1 Very Good	
Fireman Save My Child (421)	Univ.	Spike Jones and His City Slickers	May, '54	80m	Apr. 24	2270	A-1 Good	
Flame and the Flesh (c) (421)	MGM	Lana Turner-Carlos Thompson	May, '54	104m	May 1	2277	B Excellent	
Flight Nurse (5301)	Rep.	Joan Leslie-Forrest Tucker	Mar. 1, '54	90m	Nov. 7	2062	A-1 Fair	
Flight to Tangier (c) (2D-5331, 3D-5306)	Para.	Joan Fontaine-Jack Palance	Nov., '53	90m	Oct. 17	2030	B Fair	2D, 3D-Ss(2), Os
Follow the Fleet (487)	RKO	Fred Astaire-Ginger Rogers (reissue)	Oct. 29, '53	110m				
Folly To Be Wise (Brit.)	Fine Arts	Alastair Sim-Mariita Hunt	Dec., '53	91m	Dec. 12	2102	Fair	
Forbidden (407)	Univ.	Tony Curtis-Joanne Dru	Jan., '54	85m	Nov. 28	2086	B Good	
Forever Amber (366) (c)	20th-Fox	Linda Darnell-Cornel Wilde (reissue)	Nov., '53	140m				
Forever Female (5312)	Para.	G. Rogers-W. Holden-P. Douglas	Jan., '54	93m	June 6	1861	B Excellent	
Forty Niners, The (5424)	AA	Wild Bill Elliott-Virginia Grey	May 9, '54	71m	May 8	2285	A-2 Good	
French Line (c) (2D-437, 3D-407)	RKO	Jane Russell-Gilbert Roland	Feb. 8, '54	102m	Jan. 9	2134	C Good	3D, 2D
Fugitive in Trieste (Ital.)	IFE	Jacques Sernas	Jan., '54	83m	Jan. 30	2167	B Fair	
G								
Gambler from Natchez (c) (417)	Fox	Dale Robertson-Debra Paget	July, '54					
Garden of Evil (c) (CS) (416)	Fox	Gary Cooper-Susan Hayward	July, '54					CS-Ss
Genevieve (c) (Brit.) (481)	U-I	Dinah Sheridan-John Gregson	Feb., '54	86m	Feb. 20	2190	A-2 Excellent	
Genoese Dragnet (Ital.)	IFE	Charles Rutherford-Lianella Carell	Mar., '54	106m	Mar. 6	2206	Good	
Geraldine (5302)	Rep.	John Carroll-Mala Powers	Apr. 1, '54	90m	Dec. 12	(S)2103	A-1	
Gilbert & Sullivan (c) (Brit.)	UA	Maurice Evans-Robert Morley	Jan. 8, '54	105m	Oct. 31	2045	A-1 Excellent	
Give a Girl a Break (c) (412)	MGM	Marge & Gower Champion	Jan. 1, '54	82m	Dec. 5	2093	A-1 Good	
Glass Web (2D-402, 3D-401)	Univ.	Edward G. Robinson	Nov., '53	81m	Oct. 17	2029	A-2 Very Good	2D, 3D
Glenn Miller Story (c) (412)*	Univ.	James Stewart-June Allyson	Feb., '54	116m	Jan. 9	2133	A-1 Excellent	
Go, Man, Go	UA	Harlem Globetrotters-Dane Clark	Jan., '54	82m	Jan. 23	2157	A-1 Excellent	
Golden Coach (c) (Ital.-Eng. Dial.)	IFE	Anna Magnani	Jan., '54	105m	Jan. 23	2158	A-2 Very Good	
Golden Idol, The (5315)	AA	Johnny Sheffield	Jan. 10, '54	70m				
Golden Mask (c) (Brit.)	UA	Wanda Hendrix-Van Heflin	Mar., '54	88m	Mar. 13	2213	A-2 Good	
Gone With the Wind (c) (430)	MGM	Gable-Leigh-deHavilland (reissue)	July, '54	222m				Ps
Gorilla At Large (c) (3D) (406)	20th-Fox	Cameron Mitchell-Anne Bancroft	May, '54	84m	May 8	2286	B Fair	3D, 3D(1)
Great Diamond Robbery (419)	MGM	Red Skelton	Jan. 29, '54	69m	Dec. 5	2093	A-1 Good	
Greatest Love, The (Ital.-Eng. Dial.)	IFE	Ingrid Bergman-Alexander Knox	Jan., '54	113m	Jan. 16	2142	Good	
Greatest Show on Earth (c)	Para.	Charlton Heston-Betty Hutton (reissue)	July, '54					
Guilt Is My Shadow (Brit.)	Stratford	Peter Reynolds-Elizabeth Sellars	Mar., '54	86m	Mar. 27	2238	Fair	
Gun Fury (c) (3D) (617)	Col.	Rock Hudson-Donna Reed	Nov., '53	83m	Oct. 24	2037	A-2 Good	2D, 3D-Ss(2), Os
Gunga Din (479)	RKO	Cary Grant-Victor McLaglen (reissue)	July 1, '54					
Gypsy Colt (419) (c)	MGM	Donna Corcoran-Frances Dee	Apr. 2, '54	72m	Jan. 30	2165	A-1 Good	
H								
Heat Wave (5310)	Lippert	Alex Nicol-Hillary Brooke	Apr. 16, '54					
Heidi (Swiss)	UA	Elsbeth Sigmund	Apr., '54	98m	Dec. 26	2118	A-1 Very Good	
Hell & High Water (c) (CS) (403)*	20th-Fox	Richard Widmark-Bella Darvi	Feb., '54	103m	Feb. 6	2173	A-1 Excellent	CS-Ss
Hell Below Zero (c)	Col.	Alan Ladd-Joan Tetzel	Not Set	91m	May 22	1	A-2 Very Good	
Hell Raiders of the Deep (Ital.)	IFE	Documentary	May, '54	92m	May 8	2286	B Good	
Hell's Half Acre (5304)	Rep.	Wendell Corey-Evelyn Keyes	June 1, '54	91m	Feb. 13	2183	B Fair	
Her Twelve Men (429) (c)	MGM	Greer Garson-Robert Ryan	Aug., '54		May 22	(S)3		
Here Come the Girls (5309) (c)*	Para.	Hope-Clooney-Dahl-Martin	Dec., '53	78m	Oct. 24	2037	B Very Good	
High and the Mighty, The (c) (CS)	WB	John Wayne-Claire Trevor	July, '54		Apr. 24	(S)2271		CS-Ss or Os
Highway Dragnet	AA	Richard Conte-Joan Bennett	Jan., '54	71m	Jan. 30	2166	A-2 Good	
His Majesty O'Keefe (c) (315)	WB	Burt Lancaster-Joan Rice	Jan. 16, '54	93m	Jan. 2	2125	A-2 Very Good	
Holly and the Ivy (Brit.)	Pacemaker	Ralph Richardson-Celia Johnson	Feb., '54	80m	Feb. 13	2183	A-2 Excellent	
Hollywood Thrill-Makers (5321)	Lippert	James Gleason	Jan. 15, '54	60m	Feb. 20	(S)2191		

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				Issue	Page			
Home from the Sea (5409) (formerly Sons of the Navy)	AA	Jan Sterling-Neville Brand	June 27, '54					
Home of the Brave	UA	Arthur Kennedy M. Maxwell (reissue)	Apr., '54					
Hondo (c) (3D) (312)*	WB	John Wayne-Geraldine Page	Jan. 2, '54					
Horse's Mouth (Brit.)	Mayer-Kingsley	Robert Beatty	Jan., '54					
Hot News (5327)	AA	Stanley Clements	Oct. 11, '53					
How to Marry a Millionaire (c) (CS)* (336)	20th-Fox	Grable-Monroe-Bacall	Nov., '53					
I								
Immortal City								
Indiscretion of an American Wife	Col.	Jennifer Jones-Montgomery Clift	Not Set					
Inferno (c) (3D) (346)	20th-Fox	Robert Ryan-Rhonda Fleming	Nov., '53					
Intimate Relations (Fr.-Eng. Dial.)	Carroll	Harold Warrender-Marian Spencer	Feb., '54					
Iron Glove, The (c)	Col.	Robert Stack-Ursula Thiess	Apr., '54					
It Should Happen to You	Col.	Judy Holliday-Peter Lawford	Mar., '54					
J								
Jack Slade (5406)	AA	Mark Stevens	Nov. 8, '53					
Jennifer (5407)	AA	Ida Lupino-Howard Duff	Oct. 25, '53					
Jesse James vs. Daltons (c) (3D)	Col.	Brett King-Barbara Lawrence	Apr., '54					
Para. (5311) (c)	Para.	Fernando Lamas-Rhonda Fleming	Feb., '54					
Johnny Dark (c) (424)	Univ.	Tony Curtis-Piper Laurie	May, '54					
Johnny Guitar (c) (5307)	Rep.	Joan Crawford-Sterling Hayden	Aug., '54					
Jolson Story, The (c)	Col.	Larry Parks-Evelyn Keyes (reissue)	Not Set					
Jubilee Trail (c) (5303)	Rep.	Vera Ralston-Forrest Tucker	May 15, '54					
Julius Caesar	MGM	Brando, Calhern, Garson, Kerr, Mason	Spec.					
K-L								
Key Largo (309)	WB	Robinson-Bogart-Bacall (reissue)	Nov. 7, '53					
Keys of the Kingdom (358)	20th-Fox	Gregory Peck-Thomas Mitchell (reissue)	Jan., '54					
Khamishia—Five Tales from Israel	Israel-America	English Dialogue	May 6, '54					
Khyber Patrol (c)	UA	Richard Egan-Dawn Addams	Not Set					
Killer Ape	Col.	Johnny Weissmuller	Dec., '53					
Killers From Space (409)	RKO	Peter Graves-Barbara Bestar	Jan. 23, '54					
King of the Khyber Rifles (c)* (401)	Fox	Tyrone Power-Terry Moore	Jan., '54					
Kiss Me Kate (c) (3D) (408)*	MGM	Kathryn Grayson-Howard Keel	Nov. 26, '53					
Knights of the Round Table (c) (CS) (413)*	MGM	Robert Taylor-Ava Gardner	Jan. 15, '54					
Knock on Wood (c)	Para.	Danny Kaye-Mai Zetterling	Not Set					
La Favorita (Ital.)	IFE	Paolo Silveri	Oct., '53					
La Traviata (c)	Savini	Lucia Evangelis-Giulio Gari	Dec. 26, '53					
Last of the Pony Riders (593)	Col.	Gene Autry	Nov., '53					
Laughing Anne (Brit.) (c) (5305)	Rep.	Wendell Corey-Margaret Lockwood	July 1, '54					
Limping Man (5318)	Lippert	Lloyd Bridges	Dec. 11, '53					
Lion Is in the Streets (c) (305)	WB	James Cagney-Barbara Hale	Oct. 3, '53					
Little Boy Lost (5304)*	Para.	Bing Crosby-Claude Dauphin	Oct., '53					
Little Caesar (317)	WB	Edward G. Robinson (reissue)	Feb. 6, '54					
Little Fugitive	Burstyn	Richie Andrusco	Oct. 6, '53					
Living Desert, The (c)*	Disney	True Life Adventure	Nov., '53					
Living It Up (c)	Para.	Dean Martin-Jerry Lewis	July, '54					
Lone Gun, The	UA	George Montgomery-Dorothy Malone	Apr., '54					
Lonely Night, The	Mayer-Kingsley	Marian Seldes-Charles W. Moffat	Mar., '54					
Long, Long Trailer, The (c) (416)*	MGM	Lucille Ball-Desi Arnaz	Feb. 19, '54					
Long Wait, The	UA	Anthony Quinn-Peggie Castle	May, '54					
Loophole (5414)	AA	Barry Sullivan-Dorothy Malone	Mar. 28, '54					
Lost Patrol (480)	RKO	Victor McLaglen (reissue)	July 1, '54					
Louisiana Territory (3D) (c) (405)	RKO	Documentary	Oct. 16, '53					
Lovers of Toledo (Ital.-Eng. Titles)	Hakim	Alida Valli-Pedro Armendariz	Apr., '54					
Lucky Five (Ital.)	IFE	Aldo Fabrizi	Nov., '53					
Lucky Me (c) (CS) (324)	WB	Doris Day-Robert Cummings	Apr. 24, '54					
Lure of the Sila (Ital.-Eng. Dub.)	IFE	Silvano Manganò	Dec. 25, '53					
M								
Ma and Pa Kettle at Home (418)	Univ.	Marjorie Main-Percy Kilbride	Apr., '54					
Mad Magician, The (c) (3D)	Col.	Vincent Price-Mary Murphy	Not Set					
Magnificent Obsession (428) (c)	Univ.	Jane Wyman-Rock Hudson	Aug., '54					
Make Haste to Live (5306)	Rep.	Dorothy McGuire-Stephen McNally	Aug. 1, '54					
Malta Story (Brit.)	UA	Alec Guinness-Jack Hawkins	Apr., '54					
Man Between, The (Brit.)	UA	James Mason-Claire Bloom	Feb., '54					
Man Crazy (339)	20th-Fox	Neville Brand-Christine White	Dec., '53					
Man From Cairo (5302)	Lippert	George Raft-Gianna Maria Canale	Nov. 27, '53					
Man in Hiding	UA	Paul Henreid-Lois Maxwell	Oct. 2, '53					
Man in the Attic (340)	20th-Fox	Constance Smith-Jack Palance	Dec., '53					
Man of Conflict	Apex	Edward Arnold-John Agar	Dec., '53					
Man With a Million (c) (Brit.)	UA	Gregory Peck-Jane Griffiths	Not Set					
Marry Me Again (404)	RKO	Marie Wilson-Robert Cummings	Oct. 22, '53					
Massacre Canyon	Col.	Phil Carey-Audrey Totter	May, '54					
Melody of Love (Ital.-Eng. Titles)	IFE	Giacomo Rondinella	Apr. 17, '54					
Men of the Fighting Lady (425) (c)	MGM	Van Johnson-Walter Pidgeon	June, '54					
Miami Story, The	Col.	Barry Sullivan-Luther Adler	May, '54					
Miss Robin Crusoe (c) (338)	20th-Fox	Amanda Blake-George Nader	Feb., '54					
Miss Sadie Thompson (c) (3D)*	Col.	Rita Hayworth-Jose Ferrer	Feb., '54					
Mr. Blandings Builds His Dream House (473)	RKO	Cary Grant-Myrna Loy (reissue)	Apr., '54					
Mr. Potts Goes to Moscow (Brit.) (5400)	Stratford	George Cole-Nadia Gray	Mar. 14, '54					

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Mistress of the Mountains (Ital.)	Davis	Vivi Gioi	Jan., '54	90m	Dec. 12	2102		Good
Mogambo (c) (404)*	MGM	Clark Gable-Ava Gardner	Oct. 9, '53	116m	Sept. 19	1997	B	Very Good
Moment of Truth (Fr.-Eng. Titles)	Arlan-Franco	Michele Morgan-Jean Gabin	May, '54	87m	May 22	3		Good
Money from Home (c)* (5316—3D, 5330—2D)	Para.	Dean Martin-Jerry Lewis	Feb., '54	100m	Dec. 5	2093	A-1	Excel. 2D, 3D-Ss(2), Os
Monster from the Ocean Floor (5328)	Lippert	Anne Kimball-Stuart Wade	May 14, '54					
Murder on Monday (Brit.)	Mayer-Kingsley	Ralph Richardson-Margaret Leighton	Oct., '53	85m	Oct. 10	2022	A-1	Very Good
My Heart Sings (Ital.)	IFE	Ferruccio Tagliavini	Mar., '54	99m	Mar. 13	2214	A-2	Good
N								
Naked Jungle, The (c) (5315)	Para.	Eleanor Parker-Charlton Heston	Mar., '54	95m	Feb. 13	2181	A-2	Good
Nebraskan, The (c) (3D) (618)	Col.	Phil Carey-Roberta Haynes	Dec., '53	68m	Nov. 7	2062	A-2	Fair 2D, 3D
New Faces (c) (CS) (409)	Fox	Eartha Kitt-Robert Clary	Feb., '54	98m	Feb. 20	2189	B	Excellent CS-Ss
Night People (c) (CS) (407)	Fox	Gregory Peck-Rita Gam	Mar., '54	93m	Mar. 20	2229	A-2	Very Good CS-Ss
O-P								
Othello	UA	Orson Welles-Fay Compton	Jan., '54		Jan. 9	(S)2135		
Out of the Past (488)	RKO	Robert Mitchum-Kirk Douglas (reissue)	Oct. 29, '53	97m				
Out of This World (c)	Kupferman	Lowell Thomas, Sr. & Jr., Narrators	Apr., '54	75m	Apr. 24	2269	A-1	Very Good
Outcast, The (c)	Rep.	John Derek-Joan Evans	Not Set		Mar. 13	(S)2215		
Overcoat (Ital.)	Times	Renato Rascel	Oct., '53	96m	Oct. 17	2031	B	Very Good
Overland Pacific (c)	UA	Jack Mahoney-Peggie Castle	Feb., '54	73m	Feb. 13	2182	A-2	Good
Paid to Kill (5326)	Lippert	Dane Clark	June 18, '54					
Paratrooper (619) (c)	Col.	Alan Ladd-Leo Genn	Jan., '54	87m	Dec. 26	2118		Very Good
Paris Model (621)	Col.	Marilyn Maxwell-Paulette Goddard	Nov., '53	59m	Nov. 7	2062	B	Fair
Paris Playboys (5418)	AA	Leo Gorcey-Huntz Hall	Mar. 7, '54	62m	Mar. 13	2214	A-1	Fair
Path to the Kingdom (Span.)	Master	Dominique Blanchard	Jan., '54	85m	Dec. 19	2110	A-1	Good
Personal Affair (Brit.)	UA	Gene Tierney-Leo Genn	Feb., '54	82m	Jan. 9	2133	A-2	Good
Phantom of the Rue Morgue (3D) (c) (322)*	WB	Karl Malden-Patricia Medina	Mar. 27, '54	84m	Mar. 6	2206	A-2	Good 2D, 3D
Phantom Stallion (5331)	Rep.	Rex Allen	Feb. 10, '54	54m	May 22	(S)3		
Pickwick Papers (Brit.)	Mayer-Kingsley	Nigel Patrick-James Hayter	May, '54	109m	Apr. 10	2253	A-1	Excellent
Pinocchio (c) (493)	RKO	Disney Feature (reissue)	Apr., '54	87m				
Playgirl (420)	Univ.	Shelley Winters-Barry Sullivan	May, '54	85m	Apr. 24	2269	B	Good
Pride of the Blue Grass (c) (5410)	AA	Lloyd Bridges-Vera Miles	Apr. 4, '54	71m	Feb. 20	2189	A-1	Fair
Prince Valiant (c) (CS) (411)	20th-Fox	Robert Wagner-Janet Leigh	Apr., '54	100m	Apr. 10	2254	A-1	Excellent CS-Ss
Princess of the Nile (c) (414)	20th-Fox	Jeffrey Hunter-Debra Paget	June, '54		Apr. 10	(S)2255		
Prisoner of War (427)	MGM	Ronald Reagan-Dewey Martin	May, '54	81m	Apr. 3	2245		Fair
Prisoners of the Casbah (c) (622)	Col.	Gloria Grahame-Cesar Romero	Nov., '53	78m	Nov. 7	2062	A-2	Fair
Private Eyes (5321)	AA	Bowery Boys	Dec. 6, '53	64m	Dec. 5	(S)2094	A-2	Fair
Project M-7 (483) (Brit.)	U-I	Phyllis Calvert	Nov., '53	86m	Nov. 28	2087	A-1	Fair
Public Enemy (318)	WB	Jean Harlow-James Cagney (reissue)	Feb. 6, '54	83m				
Q-R								
Queen of Sheba (Ital.-Eng.) (5324)	Lippert	Gino Cervi-Leonora Ruffo	Feb. 12, '54	99m	Nov. 14	2070	A-2	Fair
Queen's World Tour, A (c)	UA	Documentary	Mar., '54	84m	Mar. 13	2213	A-1	Good
Quo Vadis (c) (411)	MGM	Robert Taylor-Deborah Kerr (reissue)	Jan., '54	168m				
Rachel and the Stranger (469)	RKO	Loretta Young-William Holden (reissue)	Feb., '54	93m				
Racing Blood (c) (410)	20th-Fox	Bill Williams-Jean Porter	Mar., '54	76m	Mar. 27	2238	A-1	Fair
Raid (c) (408)	Fox	Van Heflin-Anne Bancroft	June, '54					
Rails Into Laramie (c) (419)	Univ.	John Payne-Mari Blanchard	Apr., '54	81m	Mar. 20	2229	A-2	Good
Red Garters (c) (5314)	Para.	Rosemary Clooney-Jack Carson	Mar., '54	91m	Feb. 6	2173	B	Very Good Ss(2) or Os
Red River Shore (5234)	Rep.	Rex Allen	Dec. 15, '53	54m	Dec. 26	2118	A-1	Good
Rhapsody (420) (c)	MGM	Elizabeth Taylor-Vittorio Gassman	Apr. 16, '54	115m	Feb. 13	2181	B	Excellent
Ride Clear of Diablo (c) (413)	Univ.	Audie Murphy-Susan Cabot	Mar., '54	81m	Feb. 6	2173	A-2	Very Good
Riders of the Purple Sage (443)	20th-Fox	Geo. Montgomery-Robt. Barrat (reissue)	Mar., '54	56m				
Riders to the Stars (c)	UA	Richard Carlson-Herbert Marshall	Jan. 29, '54	81m	Mar. 27	2237	A-1	Good
Riding Shotgun (c) (323)	WB	Randolph Scott-Wayne Morris	Apr. 10, '54	84m	Mar. 6	2206	A-1	Good
Ring of Fear (c) (CS)	WB	Clyde Beatty-Pat O'Brien	July, '54		Mar. 13	(S)2214		CS-Ss
Riot in Cell Block 11 (51)	AA	Neville Brand-Leo Gordon	Feb. 28, '54	80m	Feb. 13	2181	A-2	Excellent
River Beat (5329)	Lippert	Phyllis Kirk-John Bentley	May 28, '54					
River of No Return (c) (CS) (405)	20th-Fox	Robert Mitchum-Marilyn Monroe	May, '54	91m	Apr. 24	2269	B	Very Good CS-Ss
Rob Roy (c) (Brit.) (494)	Disney-RKO	Richard Todd-Glynis Johns	Feb. 27, '54	89m	Nov. 28	2086	A-1	Good
Robe, The (CS) (c) (335)*	20th-Fox	Victor Mature-Jean Simmons	Oct., '53	135m	Sept. 26	2005	A-1	Superior CS-Ss
Rocket Man, The (412)	20th-Fox	Thelma Ritter-Jeffrey Hunter	May, '54	79m	May 1	2278		Good
Rose Marie (CS) (c) (418)	MGM	Blyth-Keel-Lamas-Main	Mar. 19, '54	106m	Mar. 6	2205	A-1	Excellent CS-Ss or Ps
S								
Saadia (c) (415)	MGM	Cornel Wilde-Mel Ferrer	Feb. 5, '54	82m	Jan. 2	2125	A-1	Good
Saint's Girl Friday (411)	RKO	Louis Hayward-Naomi Chance	Apr. 15, '54	68m	Mar. 27	2238	B	Good
Saracen Blade, The (c)	Col.	Ricardo Montalban-Betta St. John	June, '54	76m	May 22	2		Good
Saskatchewan (414) (c)*	Univ.	Alan Ladd-Shelley Winters	Mar., '54	87m	Feb. 27	2197	A-2	Very Good
Scarlet Spear, The (c)	UA	John Archer-Martha Hyers	Mar., '54	78m	Mar. 27	2238		Fair
Scudda Hoo-Scudda Hay (c) (440)	Fox	June Haver (reissue)	Mar., '54	95m				
Sea of Lost Ships (5213)	Rep.	John Derek-Wanda Hendrix	Feb., '54	85m	Oct. 31	2046	A-1	Good
Secret Document—Vienna (Fr.)	Davis	Frank Villard-Renee St. Cyr	Feb. 15, '54	90m	Jan. 30	2166		Fair
Secret of Assignment (Ital.)	IFE	Vivi Gioi-Umberto Spadaro	Mar., '54					
Secret of the Inca (c) (5318)	Para.	Charlton Heston-Nicole Maurey	June, '54	101m	May 22	1		Very Good
Sensualita (Ital.-Eng. Titles)	IFE	Eleanora Rossi Drago	Apr., '54	72m	May 22	3	C	Fair
Seven Brides for Seven Brothers (CS) (c) (426)	MGM	Jane Powell-Howard Keel	Aug., '54					CS-Ss or Ps
Shanghai Story, The	Rep.	Ruth Roman-Edmond O'Brien	Not Set		Apr. 24	(S)2271		
Shark River (c)	UA	Steve Cochran-Carole Mathews	Nov., '53	80m	Nov. 7	2062	A-2	Fair
She Couldn't Say No (408)	RKO	Jean Simmons-Robert Mitchum	Feb. 15, '54	89m	Jan. 16	2141	A-2	Good
Siege, The (5323)	Lippert	Special	July 9, '54					
Siege at Red River (c) (404)	20th-Fox	Van Johnson-Joanne Dru	Apr., '54	81m	Mar. 27	2237	A-1	Good
Silver Lode (c)	RKO	John Payne-Lizabeth Scott	June, '54	80m	May 22	2		Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		L. of D. Rating	Herald Review	Special Data
				Issue	Page			
Singin' in the Corn	Col.	Judy Canova-Alan Jenkins (reissue)	Jan., '54	64m				
Sins of Jezebel (c) (5225)	Lippert	Paulette Goddard	Oct. 23, '53	74m	Nov. 28	2086	B	Good
So Big (307)*	WB	Jane Wyman-Sterling Hayden	Oct. 31, '53	101m	Oct. 3	2013	A-1	Excellent
Something Money Can't Buy (Brit.)	Univ.	Patricia Roc-Anthony Steel	Oct., '53	83m	Oct. 3	2015	A-2	Fair
Son of Sinbad (color) (3D)	RKO	Dale Robertson-Peggie Castle	May 15, '54		Jan. 30	(S)2167		2D, 3D
Song of the Land (color)	UA	Nature	Nov., '53	71m	Nov. 28	2087	A-1	Good
Southwest Passage (3D) (c)	UA	Joanne Dru-Rod Cameron	Apr., '54	82m	Apr. 17	2261	A-2	Good
Spanish Main (475)	RKO	Maureen O'Hara-Paul Henreid (reissue)	May 1, '54	100m				3D, 3D(1)
Spell of Ireland, The (c)	Celtic	Documentary	May 10, '54	77m	May 8	2286	A-1	Good
Spice of Life (Fr.)	Mayer-Kingsley	Noel-Noel	Jan., '54	71m	Jan. 16	2142	A-2	Excellent
Star Is Born, A (CS) (c)	WB	Judy Garland-James Mason	Not Set		Apr. 24	(S)2270		Cs-Ss
Stations West (478)	RKO	Dick Powell (reissue)	June 1, '54	92m				
Steel Lady, The	UA	Rod Cameron-Tab Hunter	Oct. 9, '53	84m	Oct. 17	2030	A-1	Fair
Stormy the Thoroughbred (c)	Disney	M. R. Valdez-Robert Skene	Mar., '54	45m	Mar. 13	2214		Very Good
Stranger on the Prowl	UA	Paul Muni-Joan Lorring	Nov. 2, '53	82m	Nov. 14	2069	A-2	Good
Street With No Name (442)	20th-Fox	Richard Widmark-Lloyd Nolan (reissue)	Mar., '54	91m				
Student Prince, The (CS) (c) (424)	MGM	Ann Blyth-Edmund Purdon	June, '54	109m	Apr. 24	(S)2271	A-1	Cs-Ss or Ps
Susan Slept Here (c)	RKO	Dick Powell-Debbie Reynolds	June 15, '54					
T								
Take the High Ground (c) (406)	MGM	Richard Widmark-Karl Malden	Oct. 30, '53	101m	Sept. 26	2006	A-2	Very Good
Tall in the Saddle (471)	RKO	John Wayne (reissue)	Mar., '54	87m				
Tanga Tika (c)	Schaefer	All Native Cast	Nov., '53	75m	Oct. 10	2022	B	Excellent
Tanganyika (c) (425)	Univ.	Van Heflin-Ruth Roman	July, '54	81m				
Taza, Son of Cochise (c)	Univ.	Rock Hudson-Barbara Rush	Feb., '54	79m	Jan. 30	2165	A-1	Good
(410—3D, 411—2D)								2D, 3D, 3D(1)
Tennessee Champ (417) (c)	MGM	Shelley Winters-Dewey Martin	Mar. 5, '54	73m	Feb. 20	2189	B	Good
Terror Ship	Lippert	William Lundigan	June 4, '54					
Terror Street (5304)	Lippert	Dan Duryea	Dec. 4, '53	83m	Dec. 5	2093		Good
Texas Badman (5335)	AA	Wayne Morris	Dec. 20, '53	62m	Nov. 14	(S)2071	A-1	
Them (328)	WB	James Whitmore-Edmund Gwenn	June 19, '54	94m	Apr. 10	2253		Very Good
They Won't Believe Me (474)	RKO	Susan Hayward-Robert Young (reissue)	Apr., '54	95m				
Thing, The (477)	RKO	K. Tobey-M. Sheridan (reissue)	June 1, '54	87m				
Those Redheads from Seattle (c)								
(2D-5329, 3D-5305)								
Three Coins in the Fountain (CS)	Para.	Rhonda Fleming-Gene Barry	Oct., '53	90m	Sept. 26	2006	A-2	V. G. 2D, 3D-Ss(2), Os
(c) (413)								
Three Sailors and a Girl (c) (314)*	20th-Fox	Cliff Webb-Dorothy McGuire	June, '54	102m	May 15	2293		Excellent
Three Young Texans (c) (402)	20th-Fox	Jane Powell-Gordon MacRae	Dec. 26, '53	95m	Nov. 28	2085	B	Good
Thunder Over the Plains (c) (313)	WB	Mitzi Gaynor-Jeff Hunter	Jan., '54	78m	Jan. 16	2142	A-2	Fair
Thy Neighbor's Wife	20th-Fox	Randolph Scott-Phyllis Kirk	Dec. 12, '53	82m	Nov. 7	2061	A-1	Good
Titfield Thunderbolt (c) (387) (Brit.)	Univ.	Hugo Haas-Cleo Moore	Oct., '53	77m	Sept. 26	2207	B	Good
Top Banana (c)	UA	Stanley Holloway	Oct., '53	84m	Oct. 3	2014	A-1	Excellent
Torch Song (c) (405)*	MGM	Phil Silvers-Rose Marie	Feb., '54	100m	Jan. 30	2165	B	Very Good
Treasure of Sierra Madre (310)	WB	Joan Crawford-Michael Wilding	Oct. 23, '53	90m	Oct. 3	2014	A-2	Good
Trent's Last Case (Brit.) (5212)	Rep.	Humphrey Bogart (reissue)	Nov. 7, '53	126m				
Tumbleweed (c) (405)	Univ.	Michael Wilding-Margaret Lockwood	Jan. 1, '54	90m	Oct. 17	2030	A-2	Fair
Turn the Key Softly (Brit.)	Astor	Audie Murphy-Lori Nelson	Dec., '53	80m	Nov. 21	2077	A-1	Very Good
		Yvonne Mitchell-Terence Morgan	Not Set	81m	Jan. 30	2166		Good
U-V								
Undercover Agent (5306)	Lippert	Dermot Walsh-Hazel Court	Oct. 2, '53	69m	Dec. 5	2094		Fair
Unholy Four (5401)	Lippert	Paulette Goddard	July 16, '54					
Untamed Heiress (5325)	Rep.	Judy Canova-Don Barry	Apr. 12, '54	70m	Apr. 24	2269	A-1	Good
Valley of the Kings (c)	MGM	Eleanor Parker-Robert Taylor	July, '54					Ps
Valley of the Sun (470)	RKO	Lucille Ball-James Craig	(reissue) Feb., '54	94m				
Veils of Bagdad (c) (404)	Univ.	Victor Mature-Mari Blanchard	Nov., '53	82m	Oct. 3	2014	B	Good
Vicki	20th-Fox	Jaanne Crain-Jean Peters	Oct., '53	85m	Sept. 12	1989	A-2	Fair
Victory at Sea	Schaefer	Documentary	Aug., '54	97m	May 22	2		Very Good
Vigilantes Terror (5422)	AA	Bill Elliott-Mary Ellen Kay	Nov. 15, '53	70m	Oct. 17	(S)2031	A-1	
Village, The	UA	John Justin-Eva Dahlbeck	Oct. 23, '53	98m	Oct. 17	2029	A-1	Good
Violated	Palace	Wim Holland	Dec., '53	78m	Dec. 12	2102	C	Fair
W								
Walking My Baby Back Home (406) (c)	Univ.	Donald O'Connor-Janet Leigh	Dec., '53	95m	Nov. 14	2069	B	Very Good
War Arrow (c) (408)	Univ.	Jeff Chandler-Maureen O'Hara	Jan., '54	78m	Dec. 12	2101	A-1	Good
War of the Worlds (c) (5303)	Para.	Gene Barry-Ann Robinson	Oct., '53	85m	Feb. 28	1742	A-1	Excellent
We Want a Child (5324)	Lippert	Special Cast	Feb. 19, '54	76m				
White Christmas (c)	Para.	Crosby-Kaye-Clooney	Not Set					VV-Ps
White Fire (5317)	Lippert	Scott Brady-Mary Castle	Jan. 1, '54	82m	Feb. 13	2183		Fair
White Hell of Pitz Palu (Ital.-Eng. Dub.)	IFE	Hans Albers	Nov., '53	75m	Nov. 21	2077		Good
Wicked Woman	UA	Beverly Michael-Richard Egan	Jan. 8, '54	77m	Nov. 28	2087	B	Good
Wild One (623)	Col.	Marlon Brando-Mary Murphy	Feb., '54	79m	Dec. 26	2118	B	Good
Will Any Gentleman? (Brit.)	Stratford	George Cole-Veronica Hurst	Feb., '54	84m				
Witness to Murder	UA	Barbara Stanwyck-George Sanders	May, '54	83m	Apr. 17	2261	A-2	Very Good
World for Ransom (5408)	AA	Dan Duryea	Jan. 31, '54	82m	Feb. 13	2182		Fair
X-Y-Z								
Yank in the R.A.F. (367)	20th-Fox	Tyrone Power-Betty Grable (reissue)	Nov., '53	97m				
Yankee Pasha (c) (417)	Univ.	Jeff Chandler-Rhonda Fleming	Apr., '54	84m	Mar. 13	2213	A-2	Very Good
Yellow Balloon (5430) (Brit.)	AA	Andrew Ray-Kathleen Ryan	Oct. 4, '53	79m	Dec. 5	2094	A-2	Fair
Yellow Tomahawk, The (c)	UA	Rory Calhoun-Peggie Castle	May, '54	82m	May 8	2285	A-2	Good
Yesterday & Today	UA	Documentary	Dec. 2, '53	57m	Nov. 14	2070	A-1	Good
Yukon Vengeance (5331)	AA	Kirby Grant-Mary E. Kay	Jan. 17, '54	68m	Jan. 16	(S)2142	A-1	

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